

THE JOURNAL  
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# GAMES

INTERNATIONAL Inc. Games Monthly

April

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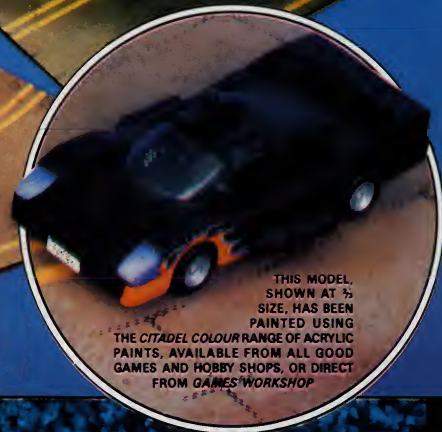
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# GA ME S

INTERNATIONAL  
THE JOURNAL  
OF FUN  
AND GAMES

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# UP FRONT

Hi,

Another month, another story. It all started with a phone call from my good friend Steve Nichols, editor of *Games Monthly*.

'Would we be interested', he inquired, 'in absorbing his magazine into Games International?' The rationale was that there were far too many games magazines on the market already, so it would make sense to pool our resources thereby creating an undisputed market leader and eliminating confusion amongst both the games companies and the consumers as to who is publishing what. Impeccable logic, with which we were not prepared to argue. So a shotgun wedding this ain't. Effective from this issue, we will be using *Games Monthly's* streamlined distribution network, which means you will be seeing GI on most major newstands. Also, our next two issues will be despatched to *Games Monthly* subscribers who signed up for six issues.

So to all our new readers we offer a big welcome and hope that you enjoy our magazine as much as our present readership appear to. Perhaps also, we could introduce you to some of the excellent new games we have discovered, and for which our team of hacks is constantly scouring the world. Just Games in London imports most foreign games that we recommend so lack of availability should not present a problem (except that they tend to sell out very quickly).

The format of GI is unlikely to change much, though at present we are collating data obtained from a recent reader survey conducted by *Games Monthly* to ascertain the gaming interests of their readers. The results will be taken into account and will undoubtedly influence the content of future issues. As should be self evident, our main interest lies in wargames and thematic boardgames which emphasise skill over chance, while our role-playing section reaches parts of the genre other

magazines cannot (or don't want to) reach.

Of course we cannot be all things to all men especially in the increasingly fragmented world of games. So if there are any budding 'Disgusted of Tunbridge Wells' amongst our readership, please bear that in mind before you put pen to paper. Otherwise, constructive suggestions welcomed.

## AUTHOR, AUTHOR

The French do it, the Spanish do it, even the Americans do it, and the Germans do it best of all. Why then, do the British have such a difficult time with it? The issue in question is the vexed one of (games) authorship, in particular our national reluctance to give credit where it is due. Namely, on the box. Surely inventing a game warrants some merit and yet one sees countless examples of designer anonymity. Perhaps the classic case was *Shocks & Scares*, an excellent light hearted game published by Gibson's a few years ago, and designed by Francis Tresham. But who would have guessed? Nowhere was his name to be seen, and yet his cult following is such that acknowledgement of his involvement could only increase sales.

A similar fate befell Sid Sackson with his *Focus* game, and doubtless there are countless others on whom the spotlight

has failed to shine. Last year the German company Ravensburger inspired the worlds first designer revolt when they threatened to stop the practice of crediting authors. Once they realised they would not receive any new submissions a retreat was quickly enacted. There are signs of changing attitudes in this country though; Games Workshop were one of the first companies to acknowledge authorship (*Ogallala* notwithstanding) even though most of their games are in-house designs, and many of the smaller hobby companies have now followed suit. Now that the trivia boom appears to be over, perhaps we might see a return of quality family games. If so, let us hope the authors get the credit they so justly deserve.

## 451° F

As writers and journalists of sorts, we would like to offer a message of support for the beleaguered writer Salman Rushdie. Not yet having read his book, *Satanic Verses*, we can offer no opinion as to its merits or otherwise (not that this has stopped others doing so), but that is not our concern.

Readers are requested to contact us should this declaration result in ritual burnings of our magazine. Especially if it looks like they haven't been paid for first.

## REVIEW SECTION

Another quiet month for new releases as companies go into production after setting out their stall at the various trade Fairs. However this has not prevented 'Sumo' Siggins from unearthing the obscure but splendid *Ancients*, our game of the month, while for collectors, *Wicketz* was something of a find.

The long awaited *Space: 1889* finally makes its UK debut after months of delay. Production editor Paul Mason takes time off from the VDU to look at the rolegame, while Sumo gives the first boardgame the treatment. For

## Star Ratings

\*\*\*\*\*

Top class game. Highly recommended

\*\*\*\*

Very good game. Worth buying.

\*\*\*

Worth a look

\*\*

Only if the subject interests you

\*

A true turkey

ease of reference we have reviewed these games in tandem.



# GENERAL GAMES

## MALONEY'S INHERITANCE

DESIGNED BY  
SID SACKSON

PUBLISHED BY  
RAVENSBURGER

Price £12.95

\*\*\*

### THE INHERITANCE

You would think a combination of one of the world's greatest companies, and one of the world's top designers would result in Torville and Dean style perfection, right? Wrong. Quite where the partnership went wrong it's hard to say. Not that the result is a complete disaster, just a tad short of what might have been. The story starts at the turn of the decade with Sid Sackson's **Holiday**, based on a very clever idea, where you have to arrive at a given destination at the optimum time in order to score points. Gibson's were interested at one point, and even contacted Thomas Cook with a view to some kind of sponsorship deal.



Unfortunately this did not work out so Gibson's did not proceed. Enter Ravensburger. As usual with this company, they planned the release of the game some three years in advance, which makes it all the more mystifying why they were unable to get the finished product right.

### I LEFT MY MAP IN SAN FRANCISCO

The first thing I noticed upon opening the playing board is the rather peculiar geography. Phoenix has been annexed by California, while miraculously, Sacramento now appears to be a coastal resort! Not that these changes affect game play in any way, but it does seem odd.

The game itself is straightforward: each player gets cash and a hand of cards depicting various cities on the board, and showing the best days of the week in which to visit in order to secure the maximum number of points, thus securing the inheritance (the actual theme must be one of the most irrelevant in the history of games). To reach your destination you must obtain possession of the limousine by being the highest bidder in the auctions which take place. Once you have acquired the vehicle you may then travel to another city, but there are restrictions as to which city you may go to.

For example: from Nashville you have a choice of six cities (out of sixteen). Naturally, you will go to the one where you score the highest number of points for that city on the day in question (each turn represents a day and these are noted on the gameboard calendar). However, other players may

play cards for that city if they so wish, in effect getting a free ride.

Like most bidding games there is a certain amount of bluff involved. On Tuesdays and Thursdays you score double the amount of points for arriving in a city, and on Sundays the limo moves with a will of its own to a randomly chosen city. The winner is the first player to score 69 (?) points.

### WHERE THERE'S A WILL

The game is fun to play but is marred by the changes to the original version that Ravensburger have inexplicably introduced. But all is not lost. It is still possible to play the game in the way it was originally intended by following the GI guide to purity in gaming:

- 1 Eliminate the 'suitcase cards'. These are completely superfluous and add an unnecessary luck element.
- 2 Treat Tuesdays, Thursday and Sundays as normal days, that is no double scores or random rides.
- 3 The game ends when one player has got rid of all of his cards rather than when a player has reached 69 points, which may prove difficult if these changes are introduced.

The overall effect of these modifications is to turn **Maloney** into a game of considerable skill without affecting the fun element. The production quality of the game is excellent and finding a copy should present no problem as the game is now distributed in the UK through Fisher-Price.

Playing time is about 1 hour, for 2-players.

*Brian Walker*



## DARK CULTS

DESIGNED BY  
KENNETH RAHMAN

PUBLISHED BY  
DARK HOUSE

PRICE £4.95

\*\*\*\*

'The Horror Story Game' is how **Dark Cults** is billed, but unsuspecting gamers coming upon it unawares in the shady corner of a mysterious, tumbledown games shop might be forgiven for thinking it's 'just a card game'. After all, it does consist of 108 cards and a short set of rules, plus a small magazine that could fairly be described as a fanzine. But this is like no card game you've ever played before . . .

The game is designed for two players. One represents LIFE, the other DEATH. By playing cards, they determine the actions of a fictional protagonist (mutually agreed upon before the game). LIFE attempts to extricate the poor fellow from hair-raising scrapes, while DEATH does his best to give him a sticky, even a glutinous, end. The atmosphere, events, characters and locations are all provided by the cards, and the players score points for laying these; DEATH tends to score for dangerous cards, while LIFE gets more for escapes. In general, players lay cards alternately, but there are restrictions on which cards can follow others. The game mechanics are rounded off with rules governing what to do when you can't play a card, and what to do when you have a full hand of five cards.



All very simple, and for my money mechanically biased towards the DEATH side of things (at least that's my excuse for winning the games I've played). However, the great strength of

T C1 C2 S T



a threatening shadow

the game isn't the mechanics, but the idea. For there's more to the game than simply laying cards: players must turn those card plays into a narrative. This is much easier than it seems. The cards feature ideas from horror stories such as those of Lovecraft and Poe. At the most basic level you simply read off the description at the bottom of the card and apply it to the protagonist: for example, LIFE plays the C1 card shown here, declaring 'Inside, Wallace found

C1 E1 E2



a once friendly acquaintance

himself face-to-face with a *once friendly acquaintance*'. This particular encounter can be resolved either by an E2 Escape card, or by E1 - Death!

As you get more skilled at the game, the interpretation of the cards can be rather more imaginative. My own favourite is the card with a typo on: though the picture clearly shows a flock of bats, the caption reads 'half real, half imagined flopping'. There has been plenty of flopping, both real and imagined, in the games I've played, along with dimensional vortexes concealed in refrigerators (obviously where *Ghostbusters* got the idea from!) and a

## VIRGIN GAMES TOP TEN JANUARY 1989

1. Trivial Pursuit (Kenner Parker)
2. Monopoly (Waddingtons)
3. Wicked Willie (Paul Lamond)
4. Pass Out (Paul Lamond)
5. Risk (Kenner Parker)
6. Statis Pro Football (Avalon Hill)
7. 221b Baker Street (Gibsons)
8. Therapy (Milton Bradley)
9. Sexual Trivia Gold (Paul Lamond)
10. Outburst (Kenner Parker)

mischievous scamp called Little Jimmy Riddle who started off as a bit part, became the protagonist, and then died horribly (in the aforementioned refrigerator, of course).

It doesn't take long to realise that the points-scoring aspect of the game is merely a sideshow to the main attraction. The appeal of **Dark Cults** lies in telling a story, so it's certainly not one for the gamer who likes the anonymity of burying himself in piles of rules. With this game you're a performer, albeit with an audience of two (including yourself). You'll like the game in direct proportion to the extent you like exercising your imagination.

Incidentally, **Dark Cults** makes an excellent training tool for rolegame referees looking for ways of improving their ability to captivate their players.

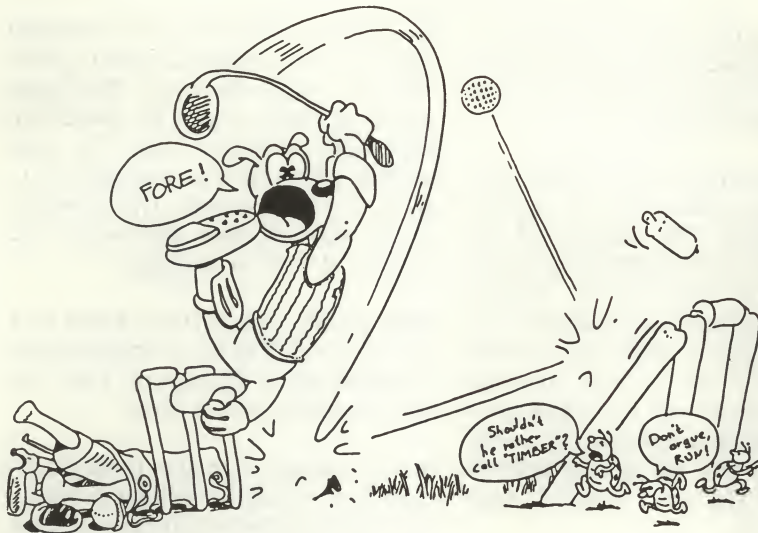
Paul Mason

E1



END!





# SPORTS EXTRA

## PAR EXCELLENCE – THE GOLF GAME

DESIGN  
UNCREDITED

PUBLISHED BY  
CHALLENGE SPRL

PRICE £39.95

\*\*\*

Golf has always seemed a curious subject for a simulation. Surely, if you want a round you simply pack your clubs and tee off? This argument though, has not convinced games designers the world over that there isn't a market for this sort of thing, so what do I know?

The latest arrival on the green emanates from Belgium in a box almost as big as that country. The reason for this is that the contents comprise nine (double sided) laminated maps (to scale) of the great golf courses of the world. For the purposes of the game, each course represents a hole.

The limitations of simulating such a sport can be gauged from the fact that several of this game's predecessors used virtually the same game system; **Thinking Man's Golf, Challenge Golf, and Master Golf** – all used the method

of representing clubs by different types of dice. Things are not a lot different here: first decide what club (die) you want to use for the shot, then roll it together with the direction die. The landing point is determined by placing a yardage template on the tee and cross referencing this with the die roll, taking the directional die into account also. The spot is then marked with a chinagraph pencil. Interest is added by the 'hazard rules', whereby only certain dice may be used.

The actual rules of golf are followed as far as possible so that whoever uses the least number of shots wins the game.

If the game system lacks originality, then this is more than compensated for by the quality of the production which is truly stunning. Each map has an accompanying text by Robert Green, providing both a well written history of the course, and some strategy hints. The artwork and photographs are both first class, as

are the dice and component quality generally.

This game should appeal to anyone with an interest in golf. If you've ever dreamed of teeing off at Cypress Point, California, now's your chance, for this is the next best thing.

*Brian Walker*

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## WICKETZ

DESIGNED AND  
PUBLISHED BY  
ALF COMPTON

PRICE £45

\*\*\*

With a name like Alf Compton, what else would you expect but a cricket game? And yet, despite the images the moniker conjures up, Alf is no relation to the former Middlesex batsman and Brylcreem salesman. Just another of life's amazing coincidences.

'What sort of game costs £45?' I hear you shriek. The answer is one that contains a heap of expensive-to-produce components.

'Is it worth it?' you anxiously cry. Perhaps the answer to that is on the box itself, where the contents are described as being suitable for 'cricket and boardgame aficionados'. If you fall into either category, buy this game.

For your life savings you get a top quality playing board, 24 white clad miniatures representing the teams and

umpires, 1 bat and 2 wickets, 2 sightcreens, an excellent scoreboard, a scorepad, 2 spinning mechanisms, and 512 (count 'em) cards.

The method of play is very simple so as to appeal to cricket fans as well as strategy freaks. The captain of the fielding side sets the field by placing the figures on the board in the marked zones. He can place them anywhere he chooses though the wicket keeper must stand behind the wicket. He then decides whether to use a fast bowler or a spinner and then spins a dial on the board to discover the type of delivery despatched. The odds favour a good length delivery.

The batsman then announces what sort of stroke he is going to play and selects a card at random, off which the result is read. If a card contains a number then a run is possible providing there is no fielder in the zone to where the ball was hit. If the card is marked 'catch', then a check is made to see if the batsman is caught. This is done by spinning another dial which will give the verdict. A nice touch is added here by giving the first four batsmen 3 'lives', and the next three 2 'lives', thus distinguishing specialist batsmen from the tailenders.

The scorepad on which the details are recorded is comprehensive, though you could also use the real thing.

I would have preferred a more detailed matrix, as in the American sports games but that's by(e) the by(e). The game system is fluid enough for players to implement advanced rules. The most obvious which springs immediately to mind is to determine the type of wicket at the start of play and adjust the number of 'lives' accordingly.

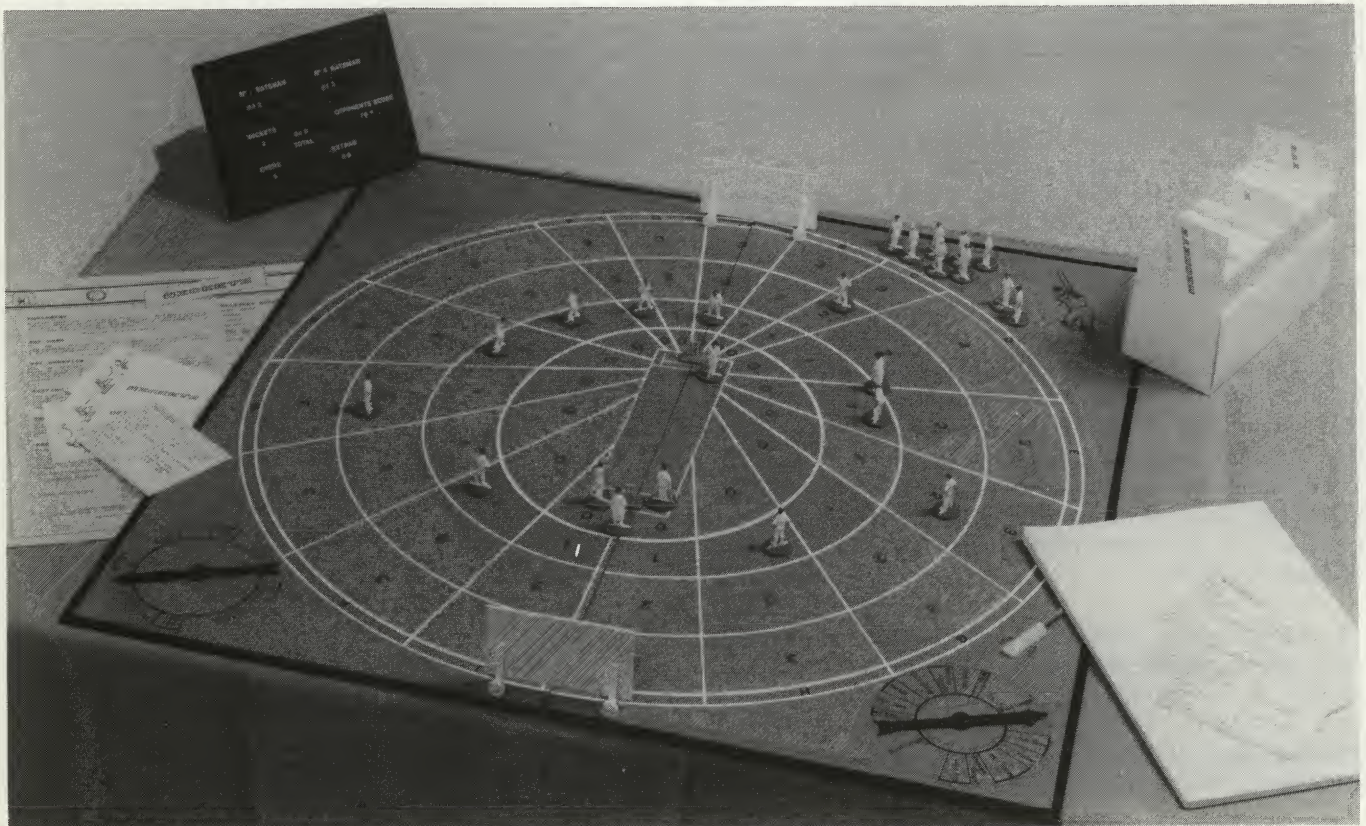
Playing time is around three hours for a 40 over match. The box claims the game is suitable for '1-22 players'. Cute, but this is really a 2 player game.

In accordance with the (collector's) market at which this edition is aimed, there have only been 200 copies printed. So if you want to avoid that feeling of turning up at Lords for a West Indies Test Match without a ticket, and discovering even the touts have sold out, I suggest you order with the speed of a Curtley Ambrose bouncer.

*Brian Walker*

*Available from Alf Compton, 20 Mount Pleasant, West Horsley, Leatherhead, Surrey, KT24 6BL. Send £45 plus £2.50 postage and packing.*

*Next issue we will be featuring an interview with Alf in which he describes how he turned Wicketz from a dream into a reality.*





## THE METRIC MILE

DESIGNED BY  
TERRY GOODCHILD

PUBLISHED BY  
LAMBOURNE GAMES

PRICE £8.85



The hush round the stadium was broken by the crack of the starter's pistol as a dozen of the greatest milers of all time began this unforgettable 1500 metres challenge. John Walker and Steve Ovett were level pegging as they fronted the closely compacted field, turning in a 56.7 second first lap. The pace picked up and Ovett was joined out front by Seb Coe. Poised for a breakaway were the instantly recognisable forms of Jim Ryun, Said Aouita, Chris Chataway and the irrepressible Roger Bannister. Most dangerous of all was the appearance of Steve Cram, who paced behind Ovett and Coe as they cruised through the 800 metres mark at 1 minute 52.9 seconds.

Disaster struck Kip Keino in the third lap as he was badly boxed in and spiked twice, forcing his retreat. Cram bided his time as Walker held on and Aouita tried to break up the leading Ovett and Coe partnership, but to no avail. These two were forcing the pace and by now Jim Ryun was out of it, Herb Elliott looked lost and Filbert Bayi was struggling. The bell went with Ovett, Coe, Aouita and Walker leading the pack with an amazing sprint.

The crowd were on their feet as Cram burst to life out of the middle runners. With 200 metres to go he was clear leaving the rest for dead. He stepped on the gas and breasted the line at an incredible 3 minutes 28.56 seconds with Herb Elliott overtaking the shattered Coe and Ovett to finish second behind Cram by over 5 seconds. What a race!

In case you haven't guessed, this is a report from the replay of a sports game based on the classic track event of the mile (or 1500 metres). With it you can recreate races of your own between some of the greats, past and present.

The game system is deceptively simple. Each racer has his own card which lists his performance under certain 'modes' (ie how hard he is going) which include *ease back*, *normal*, *pick up*, *forcing* and *sprinting*. Each runner also has a stamina value which decreases throughout the game.

Each turn the runner must select a mode. If he chooses *ease back* then he can use anywhere from 1-10 movement points at a cost of 1 stamina point. With the other modes four six-sided dice are thrown, two yellow, one green and one red. The yellow dice are totalled and compared with the correct mode on the runner's card. For example, on Sidney Maree's card using *normal*, the roll is an '8' which produces 12 movement points. The other dice are used to determine how much stamina is burned up. *Normal* mode costs stamina equal to the *lowest* of the red and green dice. So if Maree had thrown a red '4' and a green '5' his stamina would be reduced by '4'.

As Sidney Maree picks up pace, so his stamina is burned up. *Pick up* mode costs stamina equal to the green die. *Forcing* costs stamina equal to the higher of the red and green dice. *Sprint* costs the *total* of the red and green dice.

Along with these modes the game features some clever touches. Individual character is built into the runners' cards, not only showing their speed potential, but also providing adjustments for being the leading runner or losing contact. Sidney Maree doesn't mind being out front, but Sid Wooderson hates it and loses 3 stamina each turn he is at the front. Also, Mike Hillardt loses 1 stamina for being out of touch whereas Steve Scott and Michael Jazy lose 4 per turn.

Typically, stamina is in the 34-43 range, so it takes no great insight to point out that it's precious. The game system also provides that degree of uncertainty; the best runners will be favourites to win, but will not always conquer the elements and their opponents.

It's worth mentioning the structure of the race (the same for 1500 metres and the mile, although different timing charts are used for each) which is divided into 10 turns. The first turn represents the first lap, the second and third turns represent the second lap, the fourth, fifth and sixth turns are for the third lap and turns seven to ten are the

fourth lap. Thus the action is biased towards the later laps which is how it should be. Simple, but effective.

With only the foregoing to consider it might be concluded that this is a simple roll dice and high score wins, but it's not.

For what would a race be without tactical running? In *Metric Mile* it is possible to get boxed in and the effects can be pretty hairy. But keeping out of trouble means that it's not always a good idea for the runner to give it full pelt (ie move his maximum points) each turn, so strategic planning is required. Then there is a clever device called the pace count. This is a running total obtained from the modes the leaders use. At the end of the race (and each lap) a time is obtained from cross-referencing the total movement points and the pace count. In other words, there will be slow laps and fast laps, slow races and fast races.

The trouble is that the faster the lap is the more likely the leaders will blow up. When stamina has been exhausted the runners start *tying up* and do a nice impression of going backwards on the race display. All of this means that pacesetters can be catered for as can the excellent campaign ideas of training and trying to get to peak fitness for particular races.

The game plays well solitaire and has the added bonus of being a great postal game. The small number of turns makes it reasonably easy to complete over the tabletop (depending on the number of runners used) in about an hour.

*Metric Mile* is a gem of a game. It provides honest to goodness fun without pages of rules. The atmosphere and the flavour of the real event is beautifully captured in cardboard form. The only negative comment (and it's not so much a criticism, more a recognition of how undiscovered this cracker is) would be that the physical components are photocopied card requiring a modest DIY cutting. Do not let that put you off. The game's the thing, and until one of the major producers gets off his butt and grabs this design for top of the line packaging (and pricing) you can buy it at a bargain price.

Ellis Simpson



# QUICK MOVES

The name Alex Randolph will no doubt be familiar to some of our readers. Among his many credits are **Sagaland**, **Twixt**, and the more recent **Hols Der Geier**. Somewhat surprising therefore to find his name appearing on the credits for **Tough Luck** (Peter Pan Playthings), which is actually an *English* game. It soon becomes apparent, though, that his responsibility was solely for the design of the gadget at the heart of this game: a curious cylindrical shaped thing, not unlike a postbox. Its function is to propel numbered balls out of a hole Bingo style. The players may then bid for the ball, and if successful, place it in the appropriate space in the rack provided. The object is to be the first player to complete a line of five. Once you have four in a line you may only bid 'blind', ie before the ball has appeared.

The gadget is indeed a wonderful thing, but I feel it would have been better applied to the FA cup draw than

married to such a minimal game system as this. However, if you like Bingo variants this is the game for you. 3-6 players. Price £13.95. \*\*

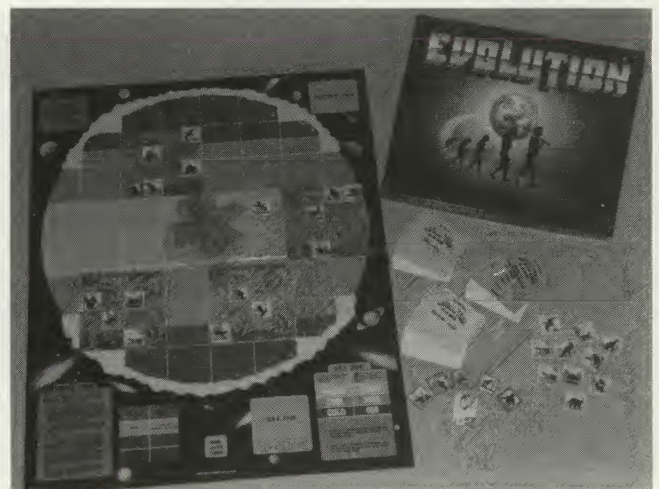
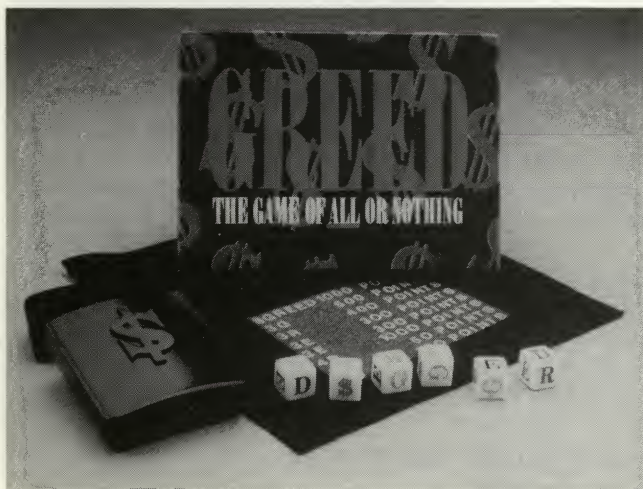
One of the most interesting items at last year's Toy Fair was a prototype for an evolution game. The real thing is now with us and is called, surprise, surprise, **The Evolution Game** (Pyramid Games). The aim is to progress, through a series of evolutionary changes, from being a lungfish into a man, to use the rulebook's rather sexist terminology. Unfortunately, whether you remain a 'gliding dinosaur', or turn into something with better table manners seems to be a matter of luck. If you throw the right die, or draw the right card, Eureka! You're a different species.

The game does have a number of interesting ideas, though, not least the theme. The counters and gameboard are splendidly designed, and should appeal to the younger members of the family at whom the game is aimed. Unfortunately the makers commit a common error by omitting both their address and a component listing. What happens if you have a rule query, or if you feel some components are missing? Other independents take note. 2-6 players. Price £12.95. \*\*\*

**The Scotch Whisky Game** complements Villa Games's equally alcoholic **The Wine Game**. I would have liked to have seen a set of miniatures nestling inside the box, but I suppose I wouldn't have

relished the resulting price. The game combines trivia (on Scottish-related subjects) with Monopoly-style trading and provides a pleasant couple of hours for fans of the Scottish water of life. Unfortunately the rules don't say when the game ends: though it's reasonably obvious that you stop when the year cards run out. Doesn't hold much interest for repeated play, though, and the presence of ice in the glass used in the promotional photo suggests a sassenach barbarian was involved somewhere along the line. Price £21.95. \*\*\*

'Greed is good, greed is right.' Thus spoke Gordon Dekko, star character of *Wall Street*, anti-hero of 1988, and no doubt the main inspiration behind the Great American Greed Company under whose auspices comes the game of the quote. **Greed** arrives in this country in two forms: a boxed version by both Waddingtons (£8.95) and Avalon Hill (£6.96) and a tubed version (£11.95) by Avalon Hill only. Whichever form you buy it in, though, the game's the same. The principle is pretty much the same as poker dice. Throw the (six) dice and then set aside any scoring combinations. You may continue to roll the remaining dice but must forfeit your score for that round should you fail to come up with a winning roll. The dice are, of course, marked G, R, E, E and D with a \$ sign completing the six faces. The winner is the first player to amass a score of 5 000 points. If you like games like **Shot The Box** and **Yahtzee**, then you'll love this, unless, that is, you feel there's more than enough greed to go around already. \*\*



Life, liberty and the pursuit of happiness?



# Palace of Varieties

*Refresh the parts of games other rules cannot reach...*

*A selection of variants to add spice to your games.*



## Revenge Of The Pack by Brian Walker

This fun card game could be considerably improved by a simple rule change: When you have the misfortune to draw the 'Gugenwind' (headwind) card, instead of having to play it on yourself, allow the drawing player to

pass it to an opponent of his choice. It does not have to be played immediately and can either be played on an opponent before or after he has laid a card. In the case of the former, it will reduce by -2 the next card laid, while you may use the latter option to slow down the yellow jersey rider though this will not affect any penalty points already incurred by other riders. The effect of this is to reduce the luck element slightly and introduce some player interaction, albeit mostly of a revengeful nature.

*This game is published by FX Schmid and will be available from Just Games in April, so this is possibly the first case of a variant being published before the actual game. Another historic first for GI.*

## BROADWAY™

### Catch A Rising Star by Derek Carver

At the start of the game determine which shows have a star in them. Roll a die for each show:

4 or 5 – increase Broadway advance roll by two

2 or 3 – increase Broadway advance roll by one

0 or 1 – no change

**Note:** the Broadway advance may never exceed five in total.

The effect of this rule is to make shows go out in a different order, as there is a mad scramble to invest in 'star' shows. It also increases the flow of money thereby ensuring that the game does not run to an unacceptable length.

**Broadway** is published by TSR, price £13.95.

### BUCK ROGERS

#### Thunder On Mars

by Alan R Moon

The following rules will make players build and maintain a more balanced force, and units will have more specific functions. Fighters can still be used to escort transports, battle in space, and support ground combat, but they won't



be able to control territory by themselves. In the end, you'll have to get down and dirty and send in the grunts.

#### Armour units

Add armour units to the game. You can use the mobile units and/or hoverships from **Fortress America**, the tanks from **Axis & Allies**, or anything else you want.

One factory can produce 1 armour unit per turn.

Armour units may move two territorial zones per turn. Armour units may not occupy any man-made satellites or the space elevator.

One transport can carry up to five armour units, or any combination up to five armour units and troopers.

Armour units hit troopers and gennies on a roll of 3 or higher. Troopers and gennies hit armour units on a roll of 8 or higher. Armour units and fighters may not attack each other. Battlers may attack armour units normally (hitting on a roll of 7 or higher). Armour units automatically hit transports on the ground and transports may not attack armour units. Armour units automatically hit control markers and are hit by them on a roll of 9 or higher.

If a battle reaches a point where only units which cannot attack each other are left, the attacker must retreat (there is no Pass Through Fire).

#### Control of territorial zones

Only troopers, gennies and armour units may attack and be attacked by

control markers, and only troopers, gennies, and armour units can control territorial zones.

If a battle reaches a point where the attacker has no units left which can attack the control marker, the attacker must retreat immediately, even though there may still be other types of enemy units his unit could attack.

*Buck Rogers is published by TSR, price £19.5.*



#### Rapid Progress

by Ted Kendrick

##### Tokens

1 Each player takes 10 tokens and 5 cities.

2 In AST order, each player places a token in one of his start areas.

3 In AST order, each player places a unit (ie a token or a city) either adjacent to, or in the same area as, one of his units already on the board, subject to the following constraints:

- Cities may only be placed on city sites.
- Cities and tokens may not be placed in the same area.
- Units may not be placed in an area already occupied by another player's units.
- 'Adjacent' above includes 'adjacent across water', though not across open sea.

4 Step 3 is repeated until all units have been placed. If a player cannot or chooses not to place units, they are returned to stock and the player begins without the units on the board.

5 Any unsupported cities are reduced.

#### Civilisation cards

1 Each player may now select civilisation cards up to a value of 350 points.

2 The selection takes place in reverse AST order as usual.

3 Players may, but need not, spend all their points at once; once all players have selected, another round of selections, again in reverse AST order, may be made. When selecting cards, players may only use discounts derived from cards selected in previous rounds, not from cards selected in the current round.

4 A player is not obliged to use all his points, but unused points may not be carried over into play.

#### AST positions

1 All markers are placed under the 1200BC figures on the AST. (This puts all except Thrace and Crete in the Late Bronze Age, ie with three different colours of civilisation card.)

2 A player who fails to satisfy any AST conditions applicable up to this point must move his marker back to the box immediately before the earliest threshold which he fails to satisfy.

#### Other

- At the start of play:
  - No ships are on the board.
  - No trade cards are in play.
  - No tokens are in the treasury.





2 Play now begins with taxation and continues as usual.

*Civilisation is published by Avalon Hill, price £25.95.*

## KINGMAKER

### Breaking The Deadlock

by Mike Ohren

Have you ever been in the position of having a massive force and control of an heir but been unable to win the game because either your opponent has abducted the other heir to the continent, or is holed up in a place of strength such as Wales or within two squares of London with the relevant office card, unable to survive outside this area but safe while he stays put? Most of these problems stem from negative play, so if they happen a lot then you're playing with the wrong people. If the game still gets drawn out after changing the attitude of the players, then there are a number of slight rule changes which can be made to bring the game to its inevitable conclusion.



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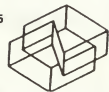


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Firstly, don't allow alliances, as they prevent the best faction from winning owing to the other players ganging up. The only time that alliances are useful is when a player needs to be turfed out of a place of strength/hiding, and this is often not effective due to the green calls disrupting such a large number of small, allied nobles.

One of the problems of the extra 200 troops for the Wales and Constable offices is that they are always called to their hiding place, so they are immune to the disruption of green calls. So, a minor card change is needed. For the *Revolt in Wales* card, call the Chancellor to Chester instead of Rhuddlan (forcing him to suffer the possibility of a plague). For the *Peasant Revolt* card call the Constable to Newbury instead of St Albans.

Parliaments may be used to great effect to resolve a deadlock. First, if one faction holds more votes than all the other players put together in *both* houses then that player wins, provided he controls an heir (do not use this rule in a two player game). Secondly, as well as 'writing' a noble, anyone may write any heir to attend the parliament. Thirdly, the term 'Sole King' only applies to the heirs in England. This distinction applies to all aspects of 'Sole King' throughout the game. And finally, writs may also be used to send an heir to answer an embassy call. The heir must respond as if he is the King (that is, he can only ignore the call if at sea). Anyone can play this writ after the drawing of any embassy card.

**Kingmaker** is published by *TM Games*, price £14.95.

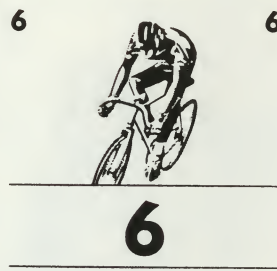
## SIX DAY RACE

### Four by Six

by Ellis Simpson

**6-Tage Rennen** is a game for up to eight players that loses some of its sparkle with only four or three bikes speeding round the track. The easiest option is to allow players to use two bikes but this can cause a headache in keeping track of the card decks, and is too unbalanced in the four player game. Instead, try this:

Treat all the non player bikes (NPB) as one team, even if the other bikes are on bike teams. Each player gets dealt the cards as if there were six players and one set (only) is dealt for the NPB team.



Determine an order of play for the NPBs. The easiest method is to have the bikes move in a pre-determined order of colour.

Once an order of play has been determined the NPB deck is shuffled. Whenever a bike from the NPB team is due to move take the top card from the deck and move the rider that number of spaces. *Put the card in a separate discard pile for the NPB team only.*

However, there are four points to remember.

- 1 The NPB team never trade in their deck. When the last card has been played the discard bundle is reshuffled and they begin again.
- 2 From the second turn on, every NPB can move one more or one less than the card dictates if it would allow a slipstream. For example, the card is a '4'. The NPB could move 3, 4 or 5. Obviously the preference is slipstream before non slipstream and longer move before shorter.
- 3 The NPB never miss a turn.
- 4 Each race, after the first, award all NPB a bonus equivalent to the race number (ie on race two, a '2' and so on). This bonus is used any time after the first turn of any race when a NPB is first or second to move but lies last on the track. Simply move the NPB the bonus and then draw a card. It is used every time the preceding circumstances apply.

While **6-Tage Rennen** is best played with six players, this variant allows practice at keeping your wits about you in a tough little game. It needs a little luck to be successful, but it does pass the time wonderfully well.

**6-Tage Rennen** is published by *Holtman VIP*, imported by *Just Games*, price £17.75.

## SUMMIT

### Simultaneous Climbing

by Alan R Moon

**Summit** had the potential to be a great game. Unfortunately, like so many people, it never lived up to all the hype. But it's not too late to make it into a better game, one that will do more than just sit on the shelves of collectors. Here's how:

#### Setup

Give each player 4 air bases, 4 mills, 2 factories, 2 I-beams, 1 each red, white and black chip.

#### Sequence of play

- 1 Establish a first player.
- 2 Beginning with the first player and proceeding clockwise around the table, each player performs production.
- 3 Beginning with the first player and proceeding around the table, each player draws one current events card. If a census is drawn, points are not scored until the end of the round. If more than one Census is drawn during a round, points are scored for each at the end of the round.
- 4 Beginning with the first player and proceeding clockwise around the table, each player may perform any desired diplomatic actions.
- 5 Players write down their builds and then reveal them simultaneously. If two or more players have placed bases in one country, they are removed on a one-for-one basis until either all bases have been removed or only one player has bases remaining. Mills and factories are not removed until after all base conflict has been resolved.
- 6 Score points if one or more census cards were drawn.
- 7 The player to the left of the first player becomes the first player for the next round.

#### Moving bases and mills

Bases and mills originally built in a player's HOME country may be moved during step #5 of any subsequent turn. Write down their new locations.

#### Summit round

The summit round is played like all



other rounds, except the first player is the player with the highest total.

**Finally**

To make the game a little longer, don't add the SUMMIT card into the discards until after the third census.

*Summit was published by Milton Bradley in 1961. It is now out of print, however you could try contacting Recon Co Military Hobbies, PO Box 4201, Clifton, NJ 07012, USA. Expect to pay about \$60. The game was featured in GI#2.*



**Sky High Fixers**

by Ellis Simpson

This wargame needs a good tweak. Try these rough and ready variants.

- 1 Double the number of air rounds to 20. Halve air movement allowances. This fixes the ability of the enemy in your gunsights to harmlessly whizz round and rocket your posterior.
- 2 Resolve all attacks against and from aircraft individually with the whole stack being vulnerable. In other words do not allow defence strengths to be added when two flights are under air attack; instead roll two attacks, separately. Aircraft on the attack do not combine attack strengths. This will focus more thought on anti-air forces and ground units. Air units can still be potent but are vulnerable if thoughtlessly used.
- 3 All D1 units must either sit tight or move to the 'rear' (be sensible). This prevents these partially damaged units threatening something they

shouldn't be allowed to.

- 4 Allow each side to mark one ground unit in reserve for each headquarters it starts the scenario with. After that side has attacked all reserve units may move and fight (but not in conjunction with non reserve forces). This opens up the options for an attacker, but makes defence more difficult.
- 5 Allow helicopters to stack with ground units. Tactical considerations aside, this gives a better feel of heli-ground cooperation.

*Tac-Air is published by Avalon Hill, price £22.95.*



**In The Running**

by Stuart Dagger

Avalon Hill's Titan is a fine game, but it shares with **Diplomacy** and **Machiavelli** the drawback that some players are likely to be eliminated long before the end. This doesn't matter too much if you are playing at a club or convention, where there is plenty going on and the victims can go and play something else, but in my view it rules the game out as the basis for a social evening with friends. Here, then, are some rules modifications designed to overcome the problem:

- 1 After a battle the loser may relocate one of his or her defeated units to another stack and the winner may revive up to half of his or her casualties. Think of the first as having escaped and the second as tended wounded.
- 2 After a battle the winner scores points as normal (ie the full value of

the defeated army) but the loser scores the value of all the units he or she killed, whether or not they were subsequently revived.

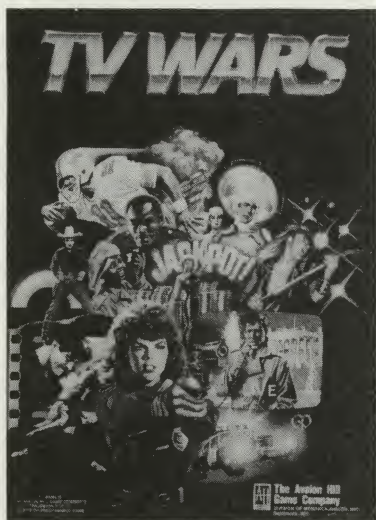
- 3 When the defender chooses to flee rather than fight, the attacker gets half points (as in the standard rules), the defender gets zero and half (round up) the fleeing units succeed in escaping, relocating to other stacks.
- 4 Units, other than the titan, which cannot relocate because of stacking limits are lost.
- 5 If the titan cannot relocate because of the stacking limits it displaces a unit in one of the player's stacks, the displaced unit being lost. If the defeated titan was part of a player's last stack, the player misses one turn and then the titan reappears in an unoccupied tower with up to 60 points worth of units. The actual tower and the unit mix are the player's choice, but no unit acquired in this way can be either an angel or worth more than 24 points. In the unlikely event of no tower being vacant the player misses further turns until one becomes vacant.
- 6 The game is played to an agreed time limit and the winner determined as described in section 21 of the rule book.

**Notes:**

- 1 The reason for allowing the winner of a battle to revive some of the casualties is to try to deal with a standard problem of multi-player combat games: when A and B have a pitched battle, both are weakened to the benefit of players C, D etc. Games are more fun when players do attack, and this is an attempt to encourage them.
- 2 In rule 3 above you round up rather than down; otherwise you will find that every three unit stack decides to fight rather than run, no matter what the odds, on the grounds that it has nothing to lose and might just get lucky. The extra incentive for a tactical withdrawal speeds up play.

*Titan is published by Avalon Hill, price £21.95.*





## Not A Chance

by Derek Carver

Those of us who've been collecting games for a couple of decades will know the excitement when a new game from Avalon Hill was announced. But this changed when they started buying-up smaller companies, repackaging a vast collection of inferior games under the AH logo. But things have now improved and we all had high hopes for *TV Wars*. These hopes were, in the main, fully realised in that *TV Wars* had at its heart a superb idea. Its problem was the board round which one travelled. This was so sprinkled with outrageous luck that the cleverness of the core idea was largely negated. The game seemed to need a totally different board – or, perhaps, no board at all. But being stuck with the board as supplied the thing to do was to make the best of it. We now play to the following rule changes:

### Cameramen's strike

#### Payroll due

#### Sponsor

Anyone landing on these spaces as a result of a die roll (as opposed to drawing an event card) affects *all* players.

### Steal a programme

A programme is 'stolen' from the player with the most line-up time. The programme (victim's choice) is auctioned (with the present owner of the programme being permitted to take part). The rating of the programme is revealed prior to the auction. In order to secure the programme for himself the moving player has merely to equal the highest bid. The money goes to the player who owned the programme, or to the bank if it is retained by the present owner.

If there are only two players left in the game the procedure is different. Each secretly writes his bid. Cash equal to the amount bid is exchanged and the programme goes to the player who bid the most.

If a player lands on this space and he himself has the most line-up time he has the choice, either to offer a program for auction or not.

### Steal a star

You may steal a star (his choice) from any player who has more stars than you. You have to pay him compensation of \$50 times the star's rating (500, 1 000 or 1 500).

### Movie studio

If you land here you state how many thousands you are prepared to pay for an Academy Award movie. You then roll the dice. If you roll this number or lower you may buy the movie at the price you stated (not the number on the dice roll).

As you will note, the excellent game system employed in the ratings war has remained untouched. The changes have evened out the luck element to what is now an acceptable degree making *TV Wars* an immensely enjoyable game.

*TV Wars* is published by Avalon Hill, price £20.95.

## 1829

### Lemming Express

by Stuart Dagger

This is designed for shorter games sessions of four to five hours. In a game of 1829 that gives time for about twenty operating rounds, which isn't really long enough for the game to work properly. The track development doesn't suffer too badly, but the final share prices do. For that side to work in the way intended you need something closer to thirty operating rounds. So what I've done is change the rules which govern the movement of share prices.

Of course, now that we have 1830, which has been designed to be a four hour game, a satisfactory short form for 1829 is less necessary. But it remains a worthwhile alternative, posing its own tricky strategic problems. The new rules governing share price movement are:

A company which fails to pay a dividend goes down one.

The share price of a company which pays a dividend less than 7.5% of its current share price is left unchanged.

If the dividend is at least 7.5% but less than 15%, the share price goes up one.

If it is at least 15% but less than 30% the share price goes up two.

If it is over 30% the share price goes up three.

For this to work smoothly you need a little chart to give each player, but they are no problem either to make or to use. The effects of the rule are as follows:

- 1 The first two or three companies don't rise quite so quickly at the beginning and can't be driven high on junk dividends. This makes the L&M much less of a liability to the owner than would otherwise be the case.
- 2 The question of whether or not to hold back payment of dividends now in order to make more money in the future becomes much harder to get right. In a short game with the standard rule the best strategy is to pay out every time with every company except the LNWR and GWR and practically every time with these two. With the revised rule it is nothing like so simple.
- 3 A late company which can cut in on profitable routes and thereby generate big dividends will get into those regions of the share price chart where the capital gains and final prices become significant. This is not only 'more realistic' – the shares of a real life company whose earnings/price ratio is very high do shoot up quickly – it is good in game terms, because it again gives directors and shareholders hard decisions to take.

Two warnings: the 7.5/15/30 numbers were chosen after a deal of experiment, and so don't change them without a good reason and some experiments of your own. And don't use the rules in a game with more than 25 operating rounds; if you do you will get too much of a squash at the top end of the share price chart. If you have time for more than 25 operating rounds, you have time to play the game as Francis designed it.



## TEST OF ARMS

### Bloody Omaha

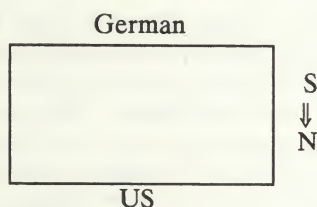
by Norman Smith

6th June 1944, the D-Day landings, as history shows, secured beachheads that would provide the springboard for the drive through France and into Germany itself.

But without such hindsight, those involved in 'Operation Overlord' could only wonder and hope as to the outcome of the greatest invasion from the sea.

This scenario concerns itself with just one of the landing areas: 'Omaha beach'. Without specialised vehicles and facing the newly arrived and experienced 352nd Infantry division, this was the last beach to be taken and then only at a grievous cost in casualties.

Map:



#### Objective

The US player must advance to secure the beachhead.

#### Initial conditions

The US player attacks and has the initiative (except on turn one). Germans set up first.

Hex row 1901-1921 inclusive all contain mines.

Hex row 1814-1818 inclusive is DOG RED beach.

Hex row 1808-1813 inclusive is DOG WHITE beach.

Hex row 1702-1807 inclusive is DOG GREEN beach.

#### Special rules

Germans check cohesion at 1  
Rangers check cohesion at 1

A hex that contains both land and water is a beach hex. A unit cannot move off a beach hex unless it rolls a 5 or 6 before movement. Units check individually, and an attempt counts as movement. This represents the difficulty that units

faced in moving off the beaches due to pinning fire, obstacles, bluffs etc.

The Sherman tanks are 75mm armed and have an attack value of 2. The German 75mm RR represents a PAK 40 antitank gun. Once set up it cannot move.

The invaders were well equipped to deal with the resistance nests, including a personal use of TNT. Double the attacking value of any US infantry that enters and attacks a hex containing enemy unit(s) in an entrenchment.

On turn 1 the German has the initiative.

#### Scenario length

20 turns.

#### Defender

Germans (brown) elements of the 352nd Infantry division.

1 company (9 regular infantry plus one commander), 3 machine guns, 2 medium mortars, 1 75mm RR, 10 entrenchment counters.

#### German fire support

1 battery of field artillery with 12 salvoes of HE.

#### German morale

Hesitation point is 6. Breaking point is 13.

#### German setup

Anywhere south of hex row 1901 (ie behind the mines).

#### Attacker

US (green) elements of the US 29th Infantry division.

1 battalion commander, 1st company (9 regular infantry plus 1 leader, 2 machine guns, 1 light mortar), 2nd company (9 regular infantry plus 1 leader, 1 machine gun, 2 light mortars), Rangers (9 regular infantry plus one leader), support: 3 Shermans M4A3, 2 jeeps.

#### US fire support

Two batteries of medium artillery with 40 salvoes of HE.

#### US morale

Hesitation point is 19. Breaking point is 37.

#### US setup

All beach hexes must be occupied by at

least one infantry unit. 1st company set up on DOG RED beach hexes. 2nd company set up on DOG GREEN beach hexes. Rangers set up on DOG WHITE beach hexes. 1 Sherman to each beach, the jeeps and battalion commander can be on any beach hex.

#### Victory conditions

It was essential that the beachhead became secure and then expanded. US units receive 1 point for every unit south of hex row 2601-2621 inclusive at the end of the game, plus 10 if all of Vierville sur Mer is under US control. A hex is considered to be under the control of the last force that occupied it.

The US wins with a final score of 23 points or more.

#### Balance

The following options can be adopted by either player if it is felt that the balance of play needs adjustment (helpful if one of the players is less experienced).

Favour Americans: add 1 multiple rocket launch attack to order of battle.

Favour Germans: create an overstrength company by adding two extra infantry units or add an extra battery of field artillery plus 12 salvoes of HE to the order of battle.

#### Notes

From the outset, the Germans look vulnerable, but this is no walkover. To the American player, all I can say is keep moving, concentrate your artillery into the town at its full rate of fire, and hope.

For the Germans, your best weapon is time, so hold up the advance for as long as possible, snipe at the lead units with mortars (which should be placed on high ground). Keep the commander safe (your only artillery spotter) and don't put the squads too near the beaches: force the Americans to cross the minefield to come into small arms range. The antitank weapon is best placed in the town as this will be the likely place for the showdown. Remember the Americans have entrenchment busting equipment - get out before you're blown out.

#### Sources

*Overlord* by Max Hastings, '44 by Max Hastings and *Omaha Beachhead* by Victory Games.



# MEN OF LA MANGA

*Games Workshop founders  
Steve Jackson & Ian Livingstone  
talk to chief snoop Brian  
Walker*

'No sooner do I move to Spain for a bit of peace and quiet than I start receiving unsolicited mail' – *Ian Livingstone upon receiving the first issue of GI.*

A few weeks later, however, Ian had relented sufficiently to invite me out to his alleged tax haven for a few days, ostensibly to talk about Games Workshop past, present and future. Ian also hinted that were I to bring out a few of the games reviewed in this very magazine and more importantly, explain how to play them (he hates reading rulebooks), then my presence would be doubly welcome.

And so, never being one to refuse the opportunity of an expense account holiday in the winter sun, the flight was booked with the sort of haste that might be described as indecent.

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## BLOCK MANIA

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Three weeks later it's touchdown time at Murcia airport. Loaded up with games, Tee Shirts, and enough sun tan lotion to create a major oil slick, I prepare myself for a few days of *sol y sombra*.

Brrrr. The locals said it couldn't happen. The ex-pats were already reconsidering their 'place in the sun'. For the first time in 25 years there was a hailstorm, which left a white sheen on the surrounding countryside entirely inappropriate both to the adjacent Mediterranean, and my attire.

Murcia is in the south east of Spain about 100km from Alicante. The style of the place can be best summed up by the disparaging phrase used by *Madriñeños* when your presence is no longer required: *Vete a Murcia* (go to Murcia).

Nevertheless, the city is a veritable metropolis to the residents of the *La Manga* club, located some 40km to the south. This ex-pat paradise is the unlikely setting for the new abode of Ian Livingstone and Steve Jackson, founders of Games Workshop, the company that everybody loves to hate, and in terms of complementary talents, the best double act since Morecambe and Wise.

Ian meets me at the airport in one of those funny white sports cars with a luggage rack sticking out of the back. Like everybody in Spain except the Spaniards he looks disgustingly healthy. He's definitely not only here for the beer, or the golf, or the tennis, or even the sailing.

Before we can get down to the nitty gritty it's back to the brave new legoworld that is *La Manga*, and the club Ian and Steve now call home.

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## ROGUE SNOOPER

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Nobody expects the Spanish Inquisition, least of all a happy-go-lucky tax exile. So just who are you running away from?' I demand to know. 'The Inland Revenue I presume, Mr Livingstone?' 'Tax was a consideration, but not the main reason,' he admits, politely refraining from crowning me with a bowl of *paella*. 'Basically we'd worked our balls off since 1975 and needed a break. Steve is involved with writing the scenarios for F.I.S.T. (Fantasy Interactive Scenarios by Telephone) while I'm enjoying the fruits of my labour, I suppose you could say.'

One of these these fruits is golf, for which opportunities abound on the adjacent course. One of the highlights of my stay was watching Ian getting rubbished by his tutor Vincente Ballesteros (Seve's brother): 'Why don't you hit the ball... I can do nothing with you, nothing,' complains the not so smarter brother.

When he's not worrying about his handicap, or his weight, Ian, surprise, surprise, has taken to designing games.

Indeed, my arrival coincided with the birth of a little beauty, the details of which shall remain secret. Suffice to say that it contains no spiky bits and will not therefore be published by you-know-who. Ian is quick to distinguish between his own personal taste and what makes commercial sense for Workshop.

If asked, he prefers to play strategy boardgames of the type at which the Germans are so adept, and it is at this market his new effort is aimed.

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## APOCALYPSE

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Doubly ironic though, that Ian's increased activity in this area coincided with Workshops decision not to reprint their own boardgames. This was simply commercial reality, he explains. 'They didn't sell enough compared to the other lines that we are doing, though for most companies the sales would have been very respectable. We employ nearly three hundred people so we are not talking about a hobby. As we grow, so do our (sales) expectations.'

In the past few years Workshop has received enough static to jam Radio Free Europe and then some. How come, Ian? 'It's the British way. Build somebody up and then knock them down. It's a national pastime,' he laments. I mention the case of a fanzine which received a letter from Workshop's solicitors threatening all sorts of nasty things, following publication of some fairly innocuous gossip. 'Good,' was his first reaction, but on consideration he admits it was probably using a warhammer to crack a nut. 'Someone at head office probably read it and blew a fuse,' he says. 'I can understand that. I just get so sick of the knocking. What have we done that is so awful? We were the first to import and distribute all the role playing systems which you now see. The first to organise a major games show, and the first games company to own their own retail outlets. Without us much of the British hobby would not exist. And yet, there is this kind of death wish on us. People wanting us to fail. And what would



happen then? Three hundred people thrown out of work and the decimation of the hobby which we have built up. Is this what they want?"

Leaving aside consumer disgruntlement, I point out that a lot of retailers feel threatened by Workshop: 'They had the chance to grow with us so how can they complain? We used to ring up for an order and they'd say "Well, we'll take one and see how it goes." Six weeks later we might get another order. We just couldn't cope with that attitude so we opened up our own shops. Ask yourself, how come our shops can now prosper selling *only* Workshop product? If we hadn't moved in that direction then we'd still be in Shepherd's Bush sending an order every six weeks.'

Another episode which tarnished Workshops image somewhat was the **Chaos Marauders/Ogallala** scandal. The similarity of the former to the German original was used by many fanzines as a stick with which to smack the Workshop bottom. Even the respected German magazine *Die Poppel Revue* took up the case. Ian declines to comment in detail as he was not personally involved with the decision to publish, and is not familiar enough with the Workshop game to throw any light on the subject. I tell him in my humble opinion that it is the same game, though the original designer doesn't give a flying one about the kerfuffle. 'If it is the same game, then its possible a mistake was made,' he acknowledges. 'It's not our policy to rip people off.'

Whatever one thinks about their games the quality of the artwork cannot be denied. Where did that come from? 'Right from the start we had a policy of using the best artists. Many of these are now working for us full time. I've always felt the look of a game was so important. When I open up a game I want it to say "Play me." It's so obvious really, and yet something many companies still ignore.'

### IS THERE A STEVE JACKSON IN THE HOUSE?

Right next door in fact, but just how many Steve Jacksons are there in the games business, Steve Jackson? 'I think there were five at one time but now it's down to two. At Games Day I used to get people coming up to me asking for



Steve Jackson (left), Ian Livingstone (right) and Schoko & Co (centre)

Car Wars autographs, while the other (Texas) Steve used to get kids asking him to autograph Workshop games.'

Unlike the Luddite Livingstone, this Steve Jackson is heavily into the new technology, especially video. Part of his extra curricular activities include the making of a spoof soap on life at La Manga. And if I tell you that one scene features Ian propositioning the local masseuse, you'll get the general drift.

Most of his time though has been spent writing the scenarios for F.I.S.T. – the dial-a-rolgame. How did that come about, Steve, a wrong number or what? 'I was approached by Computer Dial, who do things like the Russell Grant astrology line, to write a scenario initially, but it's gone way beyond that. I've been getting involved in the sound mixing and sampling.

'I've now finished the second scenario and am well into the third. It's really been an incredible success, at one point they were getting 7 000 calls a day. Unfortunately it's not really taken off in the States because of the cost. They have to pay a lot more for the lines from the phone company than they do from BT.'

The thought of any phone company being more expensive than BT short circuits my logic bank, so we change the subject.

Steve's taste in games is pretty much the same as Ian's except for his liking of

mega games like **1829** which Ian is wont to describe as 'brainache', though the same evening sees him plough manfully through a five hour session of **Die Macher** before succumbing to stomach ache. Despite the 'desert island' nature of the locale they've had no problem finding opponents. Their recent converts include the local tennis pro and the manager of the adjacent hotel. Steve even formed a local **Subbuteo** league!

Ian confesses to having 'no idea' what the future holds. For the moment he is content to concentrate on golf and sailing, and to enjoy the life that his labour has earned him. Like Steve though, he has no intention of hanging around in history.

As with many successful businessmen they seem to have the unerring knack of being able to tap into the commercial current of the times at will. Despite their success they still view the games business as fun and appear to have lost not one iota of either their enthusiasm for games, or life in general.

Even as I pack my bags, the directors of the company that started on a whim in a West London backroom thirteen years ago, are getting kitted out in their **Zorro** outfits for the *fiesta* in neighbouring Cartagena.

From Shepherd's Bush to sunny Spain. What a long, long, trip it's been.

*Adios amigos, y muchas gracias.*



# Desert Island Games



*Having made sure that the women (Alan R Moon), and the children (Mike Siggins), got off the sinking ship first, Captain Brian Walker now takes to the oars.*

The compilation of any 'best of list, be it books, films or whatever, is somewhat less than final in my case, with new and old titles popping in and out every day. In any event this is not intended to be a best of, rather a few things suitable for the occasion.

The first on any list though would be **Die Macher** (Hans im Gluck), a simulation of the German electoral system gets my vote as one of the best games ever. Hardly any luck, lots of player interaction and constant involvement. A reminder too of the cynical world of politics with its graft and corruption, a world which one would be glad to leave behind.

I'm really not much of a card player but **Karriere Poker** (Hexagames) is really terrific fun. The object of the game is to avoid 'washing the dishes', but in this instance there wouldn't be any dishes to wash. Perhaps climbing the trees for coconuts might be a suitably cruel alternative.

Before the advent of diesels, I could often be seen on the end of platform 3 at Blackpool North station eagerly scribbling down engine numbers in my Ian Allen Trainspotter's Handbook. The demise of the steam engine led to

numerous mental breakdowns and mass suicides. Indeed, my own rehabilitation was not complete until I discovered **Railway Rivals** (Rostherne Games), a game I would recommend to anyone looking for a good simple yet strategic family game. This would have to go along (with all the extra maps), if only to avoid a relapse. Not sure what we'd do when the pens run out though.

As much as I hate counters, **Circus Maximus** (Avalon Hill) would be stuffed in my 'approved flotation device' (© US Air). How can I resist any game that packs in two of my favourite themes – racing and gratuitous violence? This is also a game suitable for an infinite number of players. Always useful in case we get lumbered with some more castaways who start belly aching about 'not being able to get a game'.

At the opposite end of the numbers problem, it would probably be wise to take a solitaire game along, if only because, should there be no food available, I might be forced to eat my erstwhile opponents.

Under these circumstances the most appropriate choice would be **Dawn of the Dead** (SPI), but I'll settle for **Title Bout** (Avalon Hill). An amazingly accurate statistical replay boxing game. An abhorrent sport, I agree. But life's so full of contradictions.

I've always had a fondness for financial games, though I know even less about money management than Nigel Lawson. My all-time favourite has to be **Broker** (Ravensburger). Such a simple game system to reflect a potentially complex subject, and yet one that for my money has never been beaten. And still in print after all these years.

One game I've discovered quite recently is **Can't Stop** (Parker Bros, Germany). Apparently this was released in the UK several years ago, but with the wisdom that only games companies possess, the name was changed to **George & Mildred** to coincide with some dopey TV series, thus managing to alienate two markets in one foul swoop. Even the German version managed to retain the original title in English! The game was designed by Sid Sackson, which should be testament enough to its quality.

Generally I'm not over keen on games which last a mini-lifetime, but given that our stay would be of an indefinite duration, I might be persuaded to indulge in a session of **1829** (Hartland Trefoil). This is one of the best British games ever from the doyen of designers, Francis Tresham.

Being something of a gambler I'd certainly need a betting game of some description, though what we'd use for a stake I have no idea. Sea shells perhaps? Surprisingly, there aren't many games with a good betting system, but **Win, Place, and Show** (Avalon Hill) has one that's better than most. The gee gees were never my favourite way of wasting money, but this is an excellent game even if you belong to gamblers anonymous.

One species normally associated with a Desert Island is sharks, so naturally **Man-Eater** (Footloose Productions) would have to go along, if only as a reminder of what lurks 'out there', should any of my fellow castaways be foolish enough to attempt a premature departure. After all, who would I then get to play games with me?



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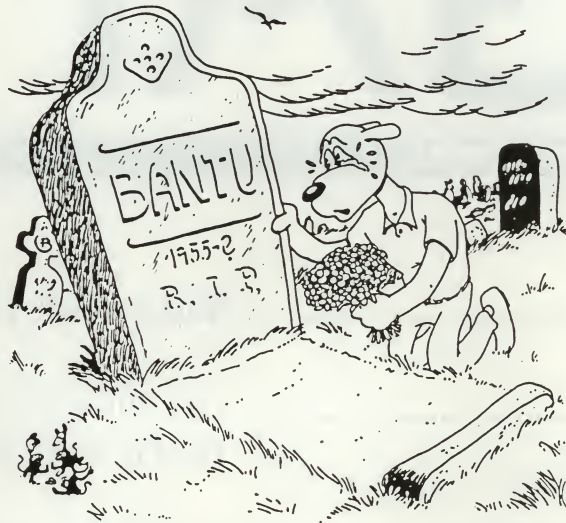
In 1955 Parker Brothers copyrighted a fascinating pursuit game called **Bantu**. Despite its novel, high-skill method of play, the game failed and disappeared from the market in a few years. Why?

The answer to that key question can best be appreciated by imagining that you are a twelve-year-old shopping for a new game in the late 1950s (as I was). You've just walked into a well-stocked toy and game department of a large shop. Suddenly, you're confronted by stacks of brightly-coloured packages bearing names like **Monopoly**, **Scrabble**, **Parcheesi**, **Cluedo**, **Careers** and **Sorry** (you own and love them all); **Stratego**, **Battleship**, **Troke** and **Conflict** (they have exciting covers depicting military scenes); **Kimbo**, **Pathfinder**, **Rack-o** and **Bantu** (**Kimbo** – who cares about playing a game with fences? Is **Pathfinder** about Indians? **Rack-o** looks dull, just numbered cards... What's a **Bantu**?

So, after your young mind scans the goods, you walk over to the **Bantu** stack and lift off the topmost, dusty copy (obviously, it hasn't garnered much attention). As you gaze at its cover, you become utterly confused by the sterilised drawing of a native's shield, spear, drum, and lookout tower on a solid yellow background. 'What's a **Bantu**?' you still ask. No verbal clue is offered, so you lay the box on the counter and, after looking both ways to make certain the shop assistant is not watching, you try to open the lid to peek inside. But once again you're thwarted: the box is sealed by four strips of glossy tape. Now you pick up the box and shake it (nothing rattles; again, no clue as to what you're buying).

So, the pressing question (what's a **Bantu**?) goes unanswered. Unwilling to part with your hard-earned money in return for a package of such uncertainty, you replace the game in its dusty resting place (where it still sits six months later when you pass through that store again).

Instinctively, you pick up **Conflict**, like the image conjured up in your mind by its



by Phil Orbanes

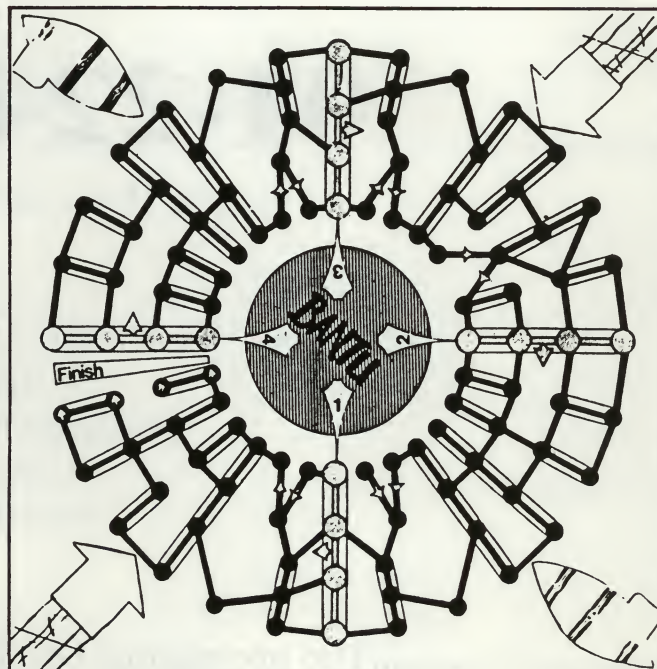
cover (a tank interspersed with arrows moving every which way), and decide to buy it. Your decision is also affected by your firm belief that Parker Brothers make the *best* games (a unanimous opinion shared by your friends at the time) and certainly tanks must be more fun to play with than stylised native shields.

Later, at home, you're mildly amused by the play of **Conflict**. But soon the game begins to gather dust in your closet because it's not nearly as much fun as **Monopoly**, **Scrabble**, **Parcheesi**, **Cluedo**, **Careers** and **Sorry**.

Twelve years pass. You visit a friend's home – he's a game connoisseur. You

got a copy of **Bantu** in his collection. A memory flashes through your mind and you dash to open the package (your curiosity will be fulfilled at last!). The four strips of glossy tape have long since been sliced through and you open up the game that partially answers the question 'What's a **Bantu**?'

Later, you learn that there's a tribe in south-east Africa called the Bantu tribe, but the game rules don't mention that. Instead, they describe a further remarkable pursuit game that doesn't rely on dice, or spinners, or cards. Instead, the uniquely-designed playing board allows the ever-changing positions of the numbered playing pieces to determine movement potentials.



'At last!' you say. A race game whose outcome is determined exclusively by brainpower, not tainted by the whims of Lady Luck.

You play the game two-handed and thoroughly enjoy it. Later, you try it with three and four players. It's even more fun. Sure, the fourth player acted as a 'spoiler' – and that's a kind of chance element – but the game fulfils its introductory promise of being a race game wherein luck plays no part in the actual movement of the pieces.

Now, twelve years after you first asked the question 'What's a **Bantu**?' you leave your friend's house with an answer.





'It's really a great game,' you say. 'Why didn't it make it?'

History provides the answer. **Bantu's** failure was due to packaging and choice of title (not to mention the lack of information on the package itself). They said nothing to the average consumer in

the late 1950s (a very literal age) and Parker Brothers did not back up the game with advertising of any consequence to enlighten the prospective game buyers. Thus, the game sat on the shelf, passed over in favour of the games whose title and appearance rang a clear bell in the

consumer's mind. And with Parker's distribution (they were the largest game company at the time), that meant a lot of games sitting around, collecting dust, compounding the image of **Bantu** being a dull game your friends wouldn't like to play.

## THE RULES

Copyright 1955 by Parker Brothers Inc.

For 2, 3 or 4 players

### Object of the game

The object of the game is for each player to move all his pieces from their various starting positions around the track to the area marked 'Finish'. The first player to do this wins the game.

### The equipment

The equipment consists of four sets of four playing pieces, each set of a different colour, and each set numbered from 1 to 4, and a colourful playing board designed as follows:

The **STARTING SPACES**, which are the four rows numbered from 1 to 4 in the centre section of the board.

The **STARTING LINES**, which are the four rows of four spaces each, on an orange tone background, adjacent to the starting spaces.

A **ROW**, which consists of one or more circles joined together by a maroon/black background.



Diagram 1 shows three circles in a row; the fourth circle in the same line is disconnected and is therefore not a part of the row. Diagram 2 shows four circles on the same. They are connected in pairs, forming two rows.



Starting lines, rows and single circles are joined together to form a **TRACK** around the board.

### Preparation

Each player selects a colour and places the four playing pieces of his colour on the four starting spaces with the corresponding numbers; that is, the number 1 piece on starting space number one, the number 2 piece on starting space two, etc.

### The play

The player selected to go first moves any one of his pieces to the starting space to **ANY ONE OF THE FOUR CIRCLES** on the adjacent starting line. The player to his left then plays in a similar manner. He may start a piece on the same starting line as the first player, or he may start a piece on one of the other starting lines. Other players play in turn in the same manner until each has a piece on a starting line.

On his second turn a player may either start another piece in the same manner as on his first play, or he may move forward a piece that he has already started. **THIS CHOICE EXISTS THROUGHOUT THE GAME**, whenever a player has a piece in any one of the starting spaces. A player may move only one of his pieces on any one turn. Movement of pieces is forward in a clockwise direction around the board toward the space marked Finish. Sideways moves are permitted along a row, but a piece may not retrace its step along the same row in a single turn. **PIECES MAY NEVER MOVE BACKWARD, NOR MAY THEY CROSS TO UNCONNECTED CIRCLES.**

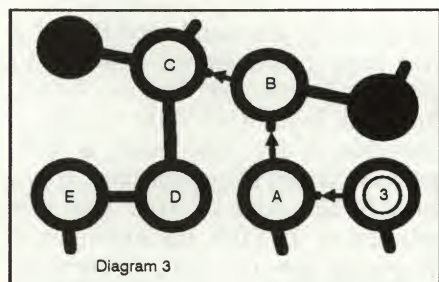


Diagram 3 shows a player's number 3 piece about to move to circle C as shown by the arrow. He cannot move from circle A to circle D, as he cannot cross an open space, nor can he move backwards through circle C, even if he had sufficient moves to do so.

The number of spaces moved is determined by the numbers on the top of the pieces. **WHEN ALONE IN A ROW**, a piece must move a number of circles corresponding to the number on top of that piece; that is, the number 3 piece must move three spaces, etc. When two or more pieces, regardless of colour, are abreast in the same row or starting line, **THEN THE NUMBER OF CIRCLES TO BE MOVED IS DETERMINED BY ADDING TOGETHER THE NUMBERS ON THE TOPS OF ALL THE PIECES IN THAT ROW OR STARTING LINE.** For example: if the Red 2, the Green 3, the Blue 4 and the Yellow 4 were all abreast in one row, or starting line, the player whose turn it is would be entitled to move his piece 13 circles as this represents the total count on the tops of the pieces on the row before he started his move.

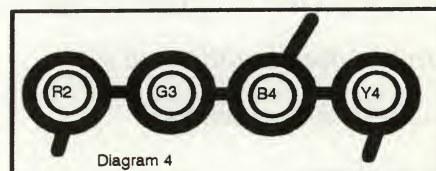


Diagram 4 shows the Red 2, Green 3, Blue 4 and the Yellow 4 abreast on a connected row. If the player whose turn it is decides to move his piece in this situation, he must move a full 13 spaces, as a player **MUST** always move the full number of spaces to which he is entitled.

### Capturing

If a player lands by exact count on a space occupied by an opponent's piece, he removes that piece and returns it to its original starting space. This piece may be restarted at any time.

There are two conditions under which pieces cannot be captured:

- 1) When pieces rest on the starting lines, the circles on which they rest are safety circles.
- 2) When two or more pieces are abreast in the **SAME ROW**, whether of the same colour or not.

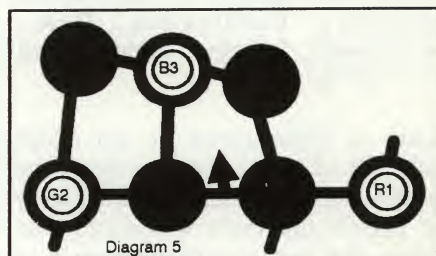


Diagram 5 shows Red's number 1 piece, Green's number 2 piece, and Blue's number 3 piece. The Red and Green are protected and cannot be captured, as they are in the same row. The Blue piece, however, is in an exposed position, as it is alone. If it were Red's turn to play, he could move three circles and send the Blue 3 back to its starting position.

At no time may two pieces rest on the same space, **NOR CAN ONE PIECE PASS OVER ANOTHER PIECE**, whether of its own or another colour. A player must move whenever it is possible for him to do so. If he cannot move, he loses his turn.

### The finish

The first player to move all four of his pieces into the area marked 'Finish', wins the game. It is not necessary to reach the finish area by exact count, and this area may be entered from any one of the four spaces marked with an arrow.



# The Twilight Zone

*Last issue John Harrington introduced us to Diplomacy fanzines. Here he explores other strange manifestations in the twilight zone of amateur publishing.*

## MULTI-GAMES ZINES

Much of what I said last issue about **Diplomacy** zines applies to multi-games zines. The primary difference is that the editors of multi-games zines have chosen to offer a variety of games, not just **Diplomacy**.

Here are just a few of the games currently being run by post in the UK: **Railway Rivals**, **Sopwith**, **En Garde!**, **1830**, **Acquire**, **Awful Green Things From Outer Space**, **Man-Eater**, **Circus Maximus**, **Civilisation**, **Dune**, **Machiavelli**, **Snowball Fighting** and even **Chess!**

Some of those games do not adapt naturally to postal play, but they have been converted because there is a body of players out there waiting to play them. For instance, **Civilisation** is a popular game but you need to get five or six players together for eight hours at a stretch. It is not always possible, so the next best thing is to play it by post.

Some of those games do adapt well to postal play. **Railway Rivals**, **Sopwith**, **Man-Eater** and **Machiavelli** all require a minimum of tinkering to convert to postal play.

In the case of **En Garde!**, the game is improved immeasurably by being played by post (*see the review of En Garde!* in issue #1 of *GI - Ed*).

In many cases, particularly those games which have been designed purely for postal play (eg **Snowball Fighting**), you

do not even need to own a copy of the game to play it. Perhaps the most absurd example of this is postal **Pass the Pigs**. For those of you who do not know, this is an unconventional dice game. Think about it. How do you throw pig-shaped dice by post? Rest assured, someone has found a rule system to cover it.

In order to find out which games are run in which zines, you are advised to send £1 to Iain Bowen, 'Minas Morgul', 2 Elderberry Close, Norton, Stourbridge, West Midlands DY8 3JN. Your £1 will get you three issues of *Mission From God*, which is a somewhat anarchic Yellow Pages directory of what's what in the postal games hobby (including **Diplomacy** zines). For each zine listed in 'Mission From God' you get the address of the editor, the price/page count/frequency of the zine, the games it runs and also a deeply subjective review of the merits and de-merits of the zine.

Alternatively you could send £1 and a very large multi-stamped envelope to George North, 24 Wigton Road, Romford, Essex RM3 9HD. George is custodian of the Zine Bank, a fairly extensive library of current zines. If you specify the sort of zine you are interested in (for instance: very frequent, low on chat, preferably running wargames) then he will send you some samples.

For £2 from John Dodds, 55 Leigham Vale, Streatham, London SW16 2JQ you can receive a copy of *The Novice Package*. This is a 56 page booklet aimed at introducing newcomers to the hobby; the games on offer, the jargon used and the strange drinking rituals performed by hobby members at various times of the year (otherwise known as games conventions).

## CHAT ZINES

Almost all zines contain some chat, even if it is only tittle tattle about how the editor got on at cricket last Sunday

or lurid revelations about how a well known zine editor got tired and emotional on his holidays and had to be carried up to bed.

A typical mixture for most zines would be 12 pages of game reports, a page of editorial, two pages of letters, two pages of fanzine reviews and other hobby related trivia and a few pages of articles on anything such as games, cookery, politics, sport and computers.

What sets apart a 'chat zine' is that, although the editor runs games, the primary reason people subscribe to the zine is to enjoy the editor's writing style. Whether the writing abilities of chat zine editors really are that good is a moot point but an irrelevant one. A fanzine, being more intimate than a professional magazine, is more like a letter sent by the editor to friends, and everyone likes receiving letters, don't they? (*Yes - Ed*)

I could not begin to recommend specific chat zines to you. It all depends on your interests and, I suspect, your age. Young editors of around 18-21 cannot be blamed for writing articles entitled 'What's the meaning of life?' or 'The solution to the Irish problem' as if they have never been written about before. Neither can old hands who have seen it all before be blamed for dumping these zines straight in the bin when they receive them.

Similarly, veteran editors can be forgiven for harping on endlessly about the good old days, and whipper-snappers can be forgiven for referring to them as boring old farts.

It's probably best not to go out seeking a chat zine. Let one discover you after a few months in the hobby. You might find that, years after you lose interest in playing games, you'll still keep in contact with the hobby by virtue of being unable to give up your subscription to a chat zine.

*John re-enters the twilight zone next issue with a look at sports zines.*



# SKY GALLEONS *OF Mars*



## SKY GALLEONS OF MARS

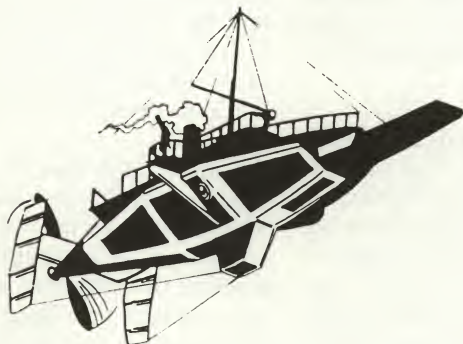
DESIGNED BY  
FRANK CHADWICK

PUBLISHED BY  
GDW

PRICE: £14.95

\*\*\*\*

The Space: 1889 series from GDW has surely been the longest awaited game launch for some time. A large amount of advertising has been matched by an equal number of excuses as to why the games weren't ready. These excuses mainly concerned production of the plastic pieces for the first game in the series, **The Sky Galleons of Mars**. This game and the entire series draw their inspiration from the stories by H G Wells and Jules Verne, fantastic works that would now be termed science fiction. This basic idea, apparently already pre-sold to dealers and the public, seems to have met with rave comments from



## SPACE: 1889

DESIGNED BY  
FRANK CHADWICK

PUBLISHED BY  
GDW

PRICE: £14.95

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Unlike Mike in the above review, I was interested in the Space: 1889 background from the first I heard of it. The role-playing possibilities of a game set in a Victorian age based on the imaginations of Victorians seemed considerable. I thought it would be possible to combine the familiar with the fantastical in the same way that a well run game of **Call of Cthulhu** does, but with a whimsical feel rather than the doom-laden inevitability of insanity and death. All in all, like Cthulhu but more fun.

So, why is it that I have a feeling of vague disappointment after reading the **Space: 1889** rolegame rules?



all over and while GDW are way above any accusation of hype, I must say, given the unusual subject matter, I find the enthusiastic reception rather surprising.

**Sky Galleons** is the first of many stand alone games using the *Space: 1889* background. In many ways this is a brave venture on GDW's part, but which also represents a rather clever way of churning out lots of traditional colonial material in science fiction camouflage. For this reason, I feel the system as a whole will have dual appeal to both the role-playing lobby and the historical boardgamers who can, if they so choose, ignore the 'silly' bits and use the rules in a more conventional game. In this context, the assumption in **Sky Galleons** is that the struggle for control of Mars gives rise to large fleets of floating ships as an efficient means of transport and waging atmospheric war. This is all made possible by the discovery of the damned convenient 'Martian liftwood'

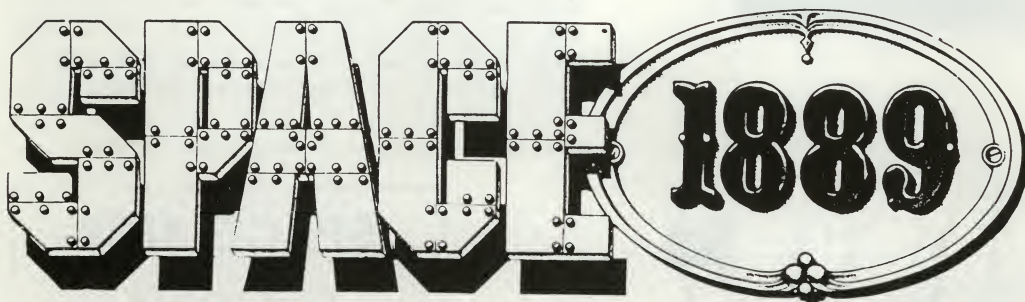
which enables sizeable vessels to float around defying gravity. Take away the liftwood and the exotic Martian weaponry and we have a fairly standard game of naval warfare, albeit at altitude.

Nevertheless, if you sit down with your gaming friends and suspend a large chunk of disbelief, **Sky Galleons** is a very good game indeed. There seem to be immediate similarities with **Wooden Ships and Iron Men** (Avalon Hill) and of course Yaquinto's excellent **Ironclads**, but while the areas covered are comparable, **Sky Galleons** has a completely new system. The approach is simpler, allowing for faster play and combat resolution, but managing to retain much of the detail and flavour of its predecessors. I suspect the system was designed more with large scale actions in mind and to that end it works very well.

The game comes in a large colourful box which looks pretty full but in fact has a

large amount of packing inside. The contents include two superb maps, one desert and one urban, which are overprinted with large hexes. The rule book, counters, reference charts and background guide are up to the usual high GDW standards and the rules, though partially written in a long winded descriptive style, are a model of clarity. I don't think I saw one rule which didn't make sense on first reading and plenty of examples are provided. The complexity of the game isn't high, probably around that of **Wooden Ships and Iron Men**, which is about right I guess.

The box also contains several plastic sprues which hold the much delayed galleon models. I'm afraid I have to be rather rude here and say that I have seen better models in the bottom of a cornflake box. There are four types of Sky Galleon supplied and all are pretty uninspiring, badly moulded, lacking in detail and just plain tacky. Frankly, this is not what I expect from GDW. The shock is made worse when you compare the ships to the superb drawings in the rule book as it is



I think part of the problem is expectation. When you await a product with such potential it's almost inevitable that when it arrives it won't fulfil your expectations. Unrealistically, I was expecting a truly stylish game, written with the same flair that **Paranoia** and **Star Wars** writer Greg Costikyan brings to his rules. Frank Chadwick, while an old hand at the business, doesn't have the same light touch. Too much of **Space: 1889** reads like a wargame manual. There are those who think that there isn't much difference between a wargame manual and a rolegame, but I'm not one of them. Wargames are about simulation, and facts should be presented clearly and efficiently. Rolegames are about atmosphere, and the style conveyed by a rulebook is as important as the material within.

One of the most important failings of this game, for me, is the way the book describes the imaginary Victorian age from a twentieth century point of view. As a result it all feels very

schoolbookish, and we are treated to irrelevant prejudice on the subject of the 'pointless' British obsession with sports and games. The characters in the game are unlikely to regard a healthy interest in sport and fair play as 'pointless', so why suggest in the game that it is? I'd have thought that if there is one thing that **Space: 1889** should aspire to, it's enabling players to get into their characters. If you want to get into your character then you need material about the world as your character sees it. Therefore, the material about the period should be written from the point of view of a writer of the period; this is all too rare in the game.

The game is organised in a fairly traditional manner, kicking off with character generation and going through sections on Victorian background, the referee's role and event resolution, equipment, science, travel, and descriptions of the places visited in the game (ie the Moon, Mars and Venus). It is clearly, if uninspiringly, laid out, but

it suffers badly from a number of poorly drawn illustrations. The quality of the game's artwork is generally weak, and in these days of beautifully presented Games Workshop games featuring artists like Ian Miller and Martin McKenna this is all the more noticeable. Some of the less inspiring pieces are those drawn by the author one wonders whether he shouldn't have stuck to what he does best.

The atmosphere and presentation may be lacking, but the game system is entirely adequate to the task. It's based on six-sided dice, and closely resembles modern systems such as **Ghostbusters** and **Star Wars**. This means it's simple to learn, and once you've got the hang of the basic concept you've learned all that's necessary to run a game.

Attributes and skills are given a rating which indicates the number of dice which are to be thrown. The result is compared to a target value to see whether the character is successful or not. I would have liked to see a more sophisticated (but not more complex) version of this which included the



difficult to tell which model relates to which picture. These marvels of modern injection moulding simply need popping out from the sprues and mounting on the hexagonal bases supplied. The models were the one thing that I was really looking forward to as I had, rather fancifully, imagined 3" long crisply moulded ships with detachable gun turrets and sails, that could all be painted if the mood took me. How wrong I was. There does seem to be a partial solution however, as there is no shortage of decent ship models of ACW or pre-ironclad vintage, particularly from Skytrex Ltd, which could be chopped about and pressed into service if required.

The ships are powered by airscrews, steam engines or plain old sails and the crews are split into six different types including officers, gunners and deckhands. These brave lads (and Martians) operate a bewildering array of weaponry. The simplest are the naval guns, cannon, machine guns and small arms but that selection is far too conventional for a game of this sort. As a result, we are treated to the 'Infernal Devices' which include the Martian Lob

Gun, Rockets, Smutts Dischargers, Tether Mines and Drogue Torpedoes. The Martians even have bows and arrows and a Victorian sub-napalm equivalent. Enough weirdness? Not a chance. We also get aerial marines who fly around causing all sorts of mayhem. In the case of the High Martians, they use their bat-like wings, but the poor old Terrans have to rely on the decidedly dodgy-looking Throckmorton Conveyors. These steam driven personal helicopters pre-date the autogyro by a good few years, to say the very least. Where the hell do they put the fuel?

Play follows the usual pattern for this type of game. Players roll for initiative at the start of the turn and then move and fire. The opportunity for grappling, boarding and other skulduggery comes later in the turn. Some of the bigger rifled guns have very long range but, logically, it is quite tough to hit at over a few hexes distant so firing tends to be restricted to pot shots while the ships are closing. The vessels move quite quickly around the map, paying attention to facing, wind direction and altitude, while their performance data

and damage are recorded off-map on the reference charts supplied. These look very similar to those in *Ironclads* and work in a similar fashion by ticking off the boxes. Because of the wide variety of power supplies, weapons and crews it is necessary to have a quick and easy way of referring to the ship's capabilities and the charts seem ideally suited to this.

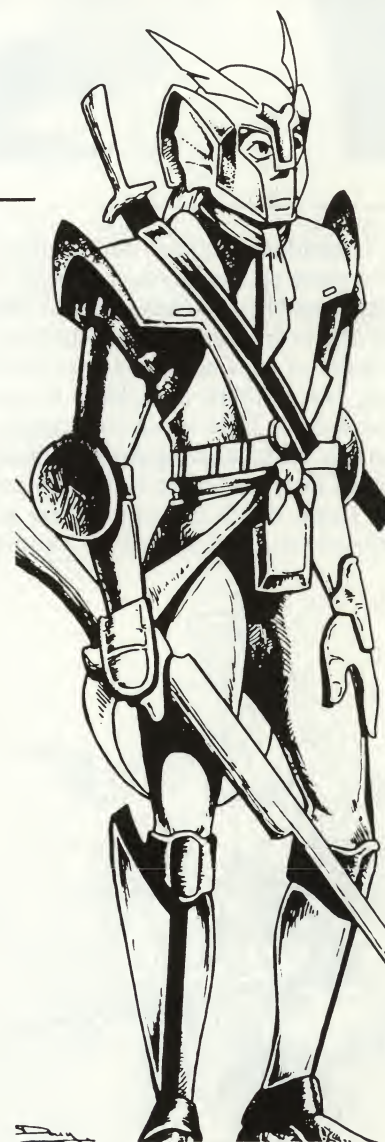
The game system is geared towards plenty of action. Every encouragement is given to mix it using close range cannon fire, ramming and boarding parties. The feel of play is very much 'roll a six to hit', which I like, and only in the damage rules do we get much detail, in the form of hit location and critical hits. This approach fits the subject matter admirably and is great fun. *Sky Galleons* plays like a naval game and has plenty of nautical terminology, but of course there is the added dimension of the altitude rules.

quality of the result obtained, but I suppose that is asking too much. What the game does have is a 'quick and dirty' method of making checks, where you roll against your skill or attribute on one die. You can't get much simpler than that!

Combat, inevitably, is something of an elaboration on the core system. It features some design quirks which may enable the game to simulate hand-to-hand combat quite well, but which feel odd - weapons are rated for the number of times the player may roll to attempt to get a hit, but only one hit may be obtained. Once you've obtained a potential hit with your sabre, revolver or whatever, your opponent makes a saving roll. If they fail they suffer a fixed number of wounds. These are handled simply and effectively: they reduce the number of actions you can undertake in each round. When the wounds taken exceed the average of your strength and endurance, you're unconscious; when they exceed the sum of these two, you're dead. This does mean that it's impossible for anybody to take a fatal wound from anything less than a long hunting rifle (those mere bolt-action rifles apparently being not much cop in

the death department), but I can excuse this on the grounds that *Space: 1889* is simulating a type of fiction: a type in which people are put down by bullets, but rarely killed. After all, the hero must survive, and the villain must have a chance to make his surprise getaway!

Refreshingly, skill use and combat are not given heavy emphasis. Instead, the game stresses the importance of evocative description, and the greater proportion of the book is given over to background colouring, and an introductory scenario. Of the background, little more can be said except that it is thorough. Physical and cultural descriptions are given of exotic Mars (including the three different types of Martians: High, Hill and Canal) and Venus (a rather drab, hot place, full of dinosaurs, lizard men and Germans) with a brief mention of the Moon to set you up for the introductory adventure. Earth technology and weaponry are described at great length - particularly in the section on inventions that may potentially be made by the player characters (a nice idea). I did find that list after list of items made dry reading, but it would come into its own once a game gets under way.



Oenotrian Imperial Marine.





These are fairly harmless as it is obviously necessary to be on, or close to, the same one of the six altitude levels to do anything useful to your opponent. The real problem is trying to relate to climbing and diving. It also feels rather strange attempting to drop bombs out of what is, quite obviously, a boat.

There are seven scenarios supplied with a fair bit of variety including a run-in with an Irish raider, bombing runs and rescue missions. All the scenarios are fairly small and therefore quick to finish so the rest of the design work is left to the players who will presumably be aided by articles in upcoming issues of *Challenge* magazine. I note, for instance, the latest issue has rules for limited visibility and searchlights. To be honest, given the excellent background notes, the campaign rules and design-your-own ship instructions supplied, inventing new scenarios should be no problem for anyone with an active imagination. I suppose if you were really stuck, it would be quite easy to take historical naval situations and convert smuggling, piracy, blockade and bombardment actions. The campaign rules provide the bones of an

exploration game that looks very interesting, though it would need much more substance than the random encounter tables provided. Wandering Martians already.

I hope I was not alone in feeling dubious about the subject matter of the *Space: 1889* series when it was first announced. To be honest, I couldn't get too excited about the basis of the games: that Victorian era technology had advanced to the stage where space travel was possible and presumably desirable. Nevertheless, I think it is safe to say that having seen the production values and work put into *Sky Galleons* and the rolegame, I must confess to being at least partially converted to the cause. Frank Chadwick has done a fine job on this game and is only let down by the poor spaceship mouldings.

Overall, I enjoyed *Sky Galleons* and found the system fresh, quick and fun to play. As we are promised true sailing ships, ether flyers and even a set of land action rules in the future, I am looking forward to the next release with interest.

*Mike Siggins*

As I mentioned above, the scenario takes place on the moon, and bears a slight resemblance to Jules Verne's *The First Men in the Moon*. I can understand the logic of starting with a very basic story, but I would have liked to see something a little more extravagant than this. Without giving away too much of what little plot there is: the players visit Luna, which (because it has no atmosphere, and therefore cannot

support the flying vehicles available in the game) has not been properly explored. Does the moon support any life-forms? I wonder. And is there a hackneyed villain waiting there, too? It's possible.

The scenario throws up the most important question about the game: exactly what are you supposed to do with this marvellous background? The possibilities are certainly there: exploration, military adventure, diplomatic missions, even the destabilisation of reactionary bourgeois imperialist powers in the hope of establishing a worldwide anarcho-syndicalist commune. While the book mentions plenty of ideas, it doesn't really explore anything other than the standard 'adventurers'-style game, and some of the descriptions of Martian buildings seem ominously close to dungeons for my tastes. However, *Space: 1889* will be supported with plenty of scenario packs, and it is to these that we will probably have to look to see the game developed in interesting directions. I hope I can be forgiven for being a little chauvinist, but I'm particularly looking forward to seeing what the British authors working on

material for the game produce. I anticipate that it is from them that we shall see the loopier scenario ideas.

All in all, a good game. Not a great game, but certainly worth a try if you like the idea of the background.

*Paul Mason*





# "MOONEY TUNES"

## The Collection

Two years ago I had about 150 games. I slept soundly then.

Today I have about 1 000 games, and I have recurring nightmares.

In one, I come home and the house is on fire. I rush in and find that the flames have not yet spread to the bookshelves. I make a move towards the nearest bookcase and then stop. I only have a limited amount of time. Should I save the collectables which will be hard to replace? Or the games I really play, since there will be little money to spend on games after this? Denise will probably want to buy furniture and clothes first. I kept reminding myself to get insurance, but never did. Instead, the potential insurance money went for a few more games. The flames have crept closer to the bookcase during my indecision. The heat is intense. I suddenly realise this is my hell. It's hopeless. I sit down on the floor in the middle of the room where I can see most of the collection. And burn with my games.

In another, I come home from vacation and a pipe has broken in the basement. The water level is up to the first floor windows. As I open the front door, it cascades out, tumbling me back into the street. Fighting the current all the way, I finally manage to slog through into the living room. Games, soft and bloated, are floating on the surface like cardboard lilies. My copy of *Arnold's Last Battles* (the original Quad game designed by Benedict himself) glides by. Why didn't I put it on the top shelf? I look up and see *Platoon Leader*, which I never play, sitting high and dry instead. Why didn't I move to a house with newer plumbing? Why didn't the

by Alan R Moon

neighbour's pipe break? Why do the good always die young? Why? Why? Why?

In a third nightmare, I turn on the television and find there has been an accident at one of the nearby nuclear plants. The wind is blowing this way. Everyone is being advised to follow Evacuation Plan 'G' (for 'glowing' no doubt). I only have a Honda Civic. It won't hold more than a hundred games at most. I try to remember where the nearest truck rental place is. I'll steal one if I have to. But what's the use? The latest report states that all roads are already clogged with vehicles and people attempting to escape the oncoming radiation. I call my friend Mike Schloth, who never watches television and probably doesn't know what's going on, and break out the *Nuclear War* card game. Plenty of time to take a few billion with me.

In yet a fourth, I volunteer to take care of the neighbour's cats, Vicious and Vandal, for the evening. At midnight the neighbour calls and tells me her car has broken down; she won't be home until morning, and do I mind keeping the boys overnight? No problem, we're

getting along fine. Nice cats. I go to bed with my new buddies cozied up beside me on the bed. I dream of a beautiful woman. Erotically, she is licking my cheek. It feels a little scratchy, though. Oh no, it's Vicious. Yuck, cat kisses! Morning. What a way to start the day. I roll out and walk towards the bathroom. There on the carpet is a brightly coloured piece of paper. Without my glasses I can't make out the words on it. It's hard to believe I left stuff on the floor. I'm usually so tidy. I reach down. It's the cover of *Limited Casualties* magazine. Issue #1. *Oh no... fur flies.*

In another nightmare, and perhaps the worst of all, I agree to lend Brian Walker my mint copy of *Homely Tour*. He's going to Australia and wants to show the game to a friend of ours. Brian promises to take good care of it. Several days later, the friend calls. He says he doesn't know how to tell me, but he's got bad news. A great sadness comes over me as I realise Brian must have destroyed my game, probably putting it in his infamously flimsy gym bag. I offered to give him my armoured luggage, but he said he'd just bought his own. I start to cry. The friend says he'll miss Brian too. Brian? What about Brian? He's dead? His lights punched out by a kangaroo? Yeah, that's a shame, but is the game okay?

Recently, a friend of mine told me about one of his dreams. In it, he stands at the pearly gates with several thousand games in his arms (I know you can't carry that many, but it's his dream). Before him, St Peter says, 'We don't allow game playing here.' My friend is frozen and dumbfounded, when from below he hears the Devil say, 'We do.' My friend wakes up.

Which would you choose?





# FAIRSFAIR

**Brian Walker visits the Earls Court and Nuremberg shows to give you an idea of the shape of games to come.**

Earls Court, that peculiar area of West London that has, at various times in its history, provided sanctuary for raucous Australians, Filipino waiters, Arab kebab salesmen, and Lord Lucan himself for all I know. Doubtless few of these disparate characters would have been aware of the annual ritual known as the Earls Court Toy Fair that occurs in their domain every January. What would they care anyway about cuddly toys? laser bazookas? or more pertinently, the death row desperadoes who sunk their life savings into 'a great idea for a game'?

## DEATH ROW REVISITED

For the uninitiated, Death Row is the area allocated by the Fair's organisers to the small game companies, usually with one product to promote. The name derives from the fact that many of the denizens of this area are never seen again. Some go on to make a respectable living out of their efforts, but for most, the Big Chair awaits. Amongst the 'missing presumed lost' from last year we find (or rather don't find) Anglia Leisure Crafts, about whose **Black Hole** game we will refrain from making the obvious joke, while Henry Games, who last year arrived in a blaze of white light and Next suits, appear to have ascended to designer heaven. And what of Tamcrest, makers of **Petticoat Lane**, the game that fell off the back of a lorry? A minute's silence, gentlemen, please.

Not all is woe and sorrow though. Jordans Games (**Stockmarket, Origins**), Villa Games (**The Wine Game**), Egyptian Enterprises (**The Pyramid Game**), are all here again looking no worse for wear, and as for the dear departed, there are plenty more where they came from, all eager to seek their fortune in a business so risky it makes the job security prospects of a First Division manager look cast iron. So, without further ado let us enter this Hallowed Hall of Heroes and extend our best wishes to all concerned.

After one lap round the big boys I get the feeling something's missing. Games. New games. A guided tour round the Kenner Parker stand reveals nothing of note, even though I'm made to feel I'm being shown the crown jewels. A similar sense of nothingness is experienced on the Serif stand which is especially disappointing as I'd hoped they would be adding to their 'Victorian' series. That, alas, now appears to start and finish with **Seaside Frolics**.

Replacing Victorian values we have **EastEnders** which gives players 'the chance to share in the ups and downs of life in the world's best known square.' Cor, strike a light, guv. Quite why anyone would want to play a game featuring such wretched characters and their dreary lives is completely beyond me. Gibsons have also dropped out of the traditional boardgame market, at least for the time being, though like Kenner Parker and Serif they have an 'ice breaker' game. Have they no scruples? I thought the ice melted some time ago.

Mattel premiered the Barbie Doll 'Colour Change Make Up Head'. Optimism abounds on the Spears stand. No new adult games as such but the German-designed **Traffic Jam** looks to have potential. The big news of the show though is, as usual, on the MB stand where sits **Hero Quest**, MB's first shot at the fantasy market. The extraordinary thing is that they were aided and abetted by the market leaders in the field, Games Workshop, whose offshoot Citadel made all the figures. The game is an in-house design by Stephen Baker and the production quality is as you would expect from these two companies. A June release date is anticipated and the RRP is expected to be around £25. MB ask me to point out that **Hero Quest** is not part of their GamesMaster series. Consider it done. Also of interest on the MB stand was **Ea\$y Money**, a new family game featuring loadsa the stuff.

## TACTICAL STUDIES

Another company diversifying into new markets is TSR, which had more new games than most of the English companies put together. In an unusual, though welcome move, TSR have licensed the French stock market game **Maxi Bourse** which is scheduled for an April release with a price tag of £19.95.





Above: John Maitland (left) joins Hobby Games

Left: What's he hiding behind that screen? Find out with **Hero Quest**

May sees the launch of **High Rise** – a 'three dimensional game of property trading and selling', plus the re-release of **Dungeon**, one of their best selling games. Fans of **Buck Rogers** will be delighted to know that **Martian Wars**, an expansion kit, is on the launch pad and should land in June, while another expansion kit **Revenge of the Factoids** (for **Gammaraiders**) should be in your friendly neighbourhood games shop right now.

The second in the series of adaptations from commie basher Tom Clancy's books **Red Storm Rising** should be out shortly and is playable either as a game in itself or in conjunction with the earlier **Hunt For Red October**. The big event in TSR's calendar though is the March release of the long awaited 2nd edition of **Advanced Dungeons and Dragons**. Lest you begin to feel that you are reading *Dragon* magazine let us conclude by saying that TSR will also be releasing the latest in their SPI wargame

series – **Europe Aflame**, which is in the introductory mode of **Onslaught**.

TM Games, who distribute Avalon Hill products in this country, premiered **Spices of the World**, a new family game produced in conjunction with a trading company. In addition, **Lionheart** and **Excalibur** from the enterprising Wotan Games were being shown for the first time. In the miniatures field Hobby Games had the show to themselves and their Metal Magic Miniatures range did tremendous business. MD Clive Jezzard asks me to point out that John Maitland has now joined the company as sales director (see photo). You too can have your photo printed in GI. Simply send a black and white pic to this address, together with a cheque for £400 and we'll do the rest.

Good to see that that Fisher-Price have finally got round to releasing more of the excellent Ravensburger games. Coming your way shortly will be

**Maloney's Inheritance**, **Enchanted Forest** and **Treasure of the Incas**. A pity that **Ausbrecher** and **Hols der Geier** didn't make it into English, but let us be grateful for small mercies. In any case, both these games should be available on import shortly.

*Yea though I walk through the row of death I shall fear no evil (from those whose products I hath maligne).*

Surprisingly the dominant theme in this perilous area is trivia, which is now widely believed to be not even last year's thing. Especially when you consider that two of the most heavily hyped games, **Ubi** and **Genius**, sold like *Satanic Verses* in an Iranian mosque.

The rest of the colony contained nothing which really stood out save for Mike (Capital Adventure) Lorrigan's **Anticipation**. Great graphics and an excellent family game that should offer light relief for more serious gamers



too. And not a question in sight. As to the rest of the offerings, many were simply embryos awaiting that big order to spring them from the womb. Into this category falls **Share Mania** from Dragon Games. A nice little game in a series that is intended to retail for under ten pounds. The thought of a game retailing for under ten pounds takes you back to the days of hula hoops and *Highway Patrol*.

Sports Games were very much in vogue, with **Cuprix** looking the best of the bunch. There were also several snooker games on offer, most of which managed to reduce this most skilful of games to the status of a random event.

Lovers of wordgames may like to check out **Questique** – a strategy crossword game, while another good looking game was **Deal Me In** which had the bonus of being introduced with the best opening line of the show: 'Hullo there, my name's Bobby Bell and I'm a window cleaner'. Bobby's Irish charm possessed an innocence altogether lacking at the Fair. Naïveté yes, but innocence was in short supply. The game itself is splendidly presented and looks to be a cross between **Scrabble** and poker, if you can imagine that. Prize for the best stand in the ghetto must go to Villa Games, who specialise in games related to alcohol, though all in the best possible taste you understand. Appropriately, therefore, their stand resembled a wine

cellar, and they made the sensible decision to make plenty of the real thing available for consumption. Hic!

Elsewhere, gimmicks were the order of the day. Princess Di and Prince Charles lookalikes were wheeled out to promote something or other, while a Tarzan and Jane couple paraded their flesh amidst a bright red Lamborghini and a new Renault.

Paradigm Games featured a *Maitrise* in fishnet stockings and armed with a bullwhip. One way of persuading buyers, I suppose. In my mind's eye, I see Lady Di being bullwhipped before being rescued by Tarzan driving a bright red Lamborghini.

As the Fair winds up Death Row begins to resemble the Last Days of Pompei, as orders fail to materialise. The once confident proclamations are now accompanied by a faltering tone and beads of sweat.

Quite simply, there are too many games. Or not enough shelves.

### NUREMBERG AHOY!?

The advance word on this mammoth German fair was not good. The general critical drift was that most of the games were far too simple to have any lasting appeal. In this respect Ravensburger

took some heavy advance flak.

The truth, though, is a somewhat different story, so those of you with a penchant for light hearted, beautifully produced strategy games had better be prepared to dig deep. It's going to be another of those years. The main reason for this begins with M. M for Mattel that is. Yes, the same Mattel that produce Barbie Dolls and Masters of the Universe. The chief difference between Mattel Germany, and Mattel rest of the world, can be said to be Roland Siegers, their product manager and a fine designer in his own right. The range he assembled this year was the best at the show. Watch out for **Skyline**, **Riombo**, and **Café International** (my tip for Game of the Year). Flying Turtle from Belgium also impressed with their beautiful looking fantasy game, **Kalahen**, and a new detective game, **Murphy** (see page 34).

Hexagames, who last year brought you **McMulti**, have now dragged the old Intellect production **Worldbeater** back through the Pearly Gates and renamed it **Weltenbummler**. Also of interest from this company was **Dino**, a strategy game about dinosaurs; **Choice**, a new dice game from Sid Sackson; **Schickeria**, a card game send-up of the yuppie mentality; and another excellent card game, **Willy Wacker**, better known as Andy Capp. One of the biggest surprises of the fair was seeing **Regatta**



Left: Whisky Galore on the Villa Games stand

Below: Cuprix, the official FIFA World Cup boardgame





in a completely revamped German edition, though this will hold little interest for English readers as the Avalon Hill version is still in print and perfectly acceptable.

Those of you intrigued by the **Chaos Marauders**, **Blackfoot** and **Ogalalla** scandal will have a chance to judge the alleged similarities for yourself as the latter has now been republished by ASS.

Another welcome resurrection is the card game **Der Ausreisser**, which takes cycling as its theme, and which was known in a previous life as **Das Favorit**. From the same company, F X Schmid, comes yet another card game, **New York, New York**, where the objective is to recreate the skyline of the Big Apple. The game was designed by the prolific Wolfgang Kramer who was also responsible for **City**, a game of strategic shopping from the Dutch company Jumbo.

From Austria comes **Pole Position**, which is no relation to the Parker Brothers game on the same topic (Formula One racing). That's pretty much the end of the good news. Certainly as far as Ravensburger and Schmidt Spiele went the critics were right. The big production of the former was a chariot racing game, **Ave Caesar**. Splendid components, but very little play value. Unless you want to read about games like **Lifestyle**, the rest of their range isn't really worth mentioning. If last year's program was *nouvelle cuisine* in its minimalism, then we are now on the fast food menu.

This is a company which is now selling games on its past reputation. Their current policy of insisting on simplistic games can only lead to consumer disenchantment, as many American companies have discovered to their cost.

Schmidt Spiele, on the other hand, have never been afraid to take on board weightier matter. **Schoko & Co** was an outstanding commercial success for them last year, despite it being a fairly sophisticated product for the mass market. Doubly disappointing then that this year's range is so weak. Like virtually every major company at the Fair they had a **Pictionary** clone. Unfortunately, they had little else.



The atmosphere at the show was businesslike and professional – unlike Earls Court, which all too often resembled a third world bazaar. The absence of gimmicks at Nuremberg was a testimony to the overall quality of the products.

*(Lest you think we are whistling in the wind, we can tell you that most of the games mentioned in this report will be imported by Just Games, and will be reviewed as and when they arrive.)*

*Below: the exciting new range from Mattel Germany.*







# SNIPER

## Over the Moon

Congratulations are in order to our American Desk and loser games player Alan R Moon. Next year will see the publication of one of Alan's card games, **Most**, by the Austrian company Piatnik. In addition the Moon hopes to see at least two of his many Railway games hit the shelves by 1991.

Those of you who have been following the saga of our intense rivalry will be interested to note that I plan a return visit on March 11 to the Massachusetts based North Shore Games Club, where the Loon normally holds court. For details of the visit, stay tuned to the column that brings you the facts, and nothing but the facts.

## The name of the game

Thrilled as I am to have a counter named after me in the **West of Alamein** Squad Leader module, my joy has been tempered somewhat by learning that the said unit has the lowest combat modifier in the entire game. Even the attainment of posterity pales somewhat beside the achievement of my colleague Philip A Murphy, who has recently had a complete game named after him. The story starts in Essen, where at the recent games fair we had the privilege of dining out with Jean Vanaise, the head honcho at Belgium's Flying Turtle Games. It transpired that Jean, together with

designer Rick van Even, had recently completed a detective game and was stuck for a title. 'Sacre Bleu!' shrieked the diminutive Belgian upon hearing Philip's surname, 'Zat ees exactly zer name I look for,' he continued in a genuine Poirot accent. At the time we merely assumed he was tired and emotional and thought no more of the matter. Imagine, therefore, my astonishment upon visiting the Flying Turtle stand at Nuremberg and espying a colourful box with the legend **Murphy** blazed across the cover. See for yourself in April when the game gets a UK release. Grrrr.

## Fame but no fortune

Lest anyone doubt that the journal you are now reading lives up to its title, it might be worth reciting the recent experiences of two of our writers. Our American Desk (you-know-who), received a call from *England* from a reader wanting to discuss an election game which he had just designed. Unfortunately, being American, the desk was unable to ascertain exactly what the caller wanted. Mike 'Sumo' Siggins, on the other hand, received a call from Italy congratulating him on his baseball article, while yours truly received plaudits at the Earls Court Toy Fair from a retailer in Iceland, where, I was advised, the magazine was selling 'very well'.

## If you knew Sumo

In case you were wondering just how Sumo Siggins acquired his bizarre sobriquet, I can tell you that it is simply a reference to his fondness for the extraordinary sport of the same name now screened by Channel 4, and has nothing whatsoever to do with his physical resemblance to the participants, as some people have been unkind enough to suggest.

Sumo's gaming style can best be described as sedate. Win, lose, or draw,

Sumo just chugs on in his usual inscrutable style, save perhaps for the odd disdainful glance which he casts upon opponents unwise enough to show so much as a morsel of emotion.

## Green Party pooped

The social event of the year in the games calendar is undoubtedly the press party which takes place every year on the Saturday during the Nuremberg Fair. Extra piquancy is added by the difficulty of obtaining an invitation.

Owing to the success of the event the guest list was severely pruned this year, which had the double effect of putting several noses out of joint for those who did not get invited, and adding to the air of self congratulation of those who did. Among the former group, sad to say, was Mark Green, manager of Just Games in London. Despite his spaniel like pleadings to me I was unable to proffer assistance. Even the power of the press has its limits.

## Quote of the fair

'Don't you also write for Games Monthly?'

## Salute to the General

The 25th anniversary edition of Avalon Hill's house magazine, the *General* has recently arrived on my already overflowing desk. Editor Rex Martin has really done a wonderful job in producing an issue worthy of reaching such a milestone, and compounding its reputation as one of the most literary games magazines on the market. Contributors include former SPI head Jim Dunnigan, **Kingmaker** freak Richard Berg, and even Bruce Mulligan, ex-editor of the legendary *All Star Replay*.

From all of us at GI we say: Happy Birthday old warhorse, and long may you prosper.



The game of the name





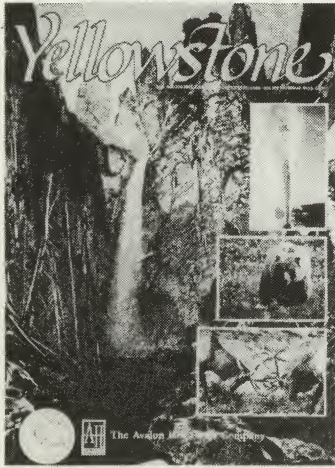
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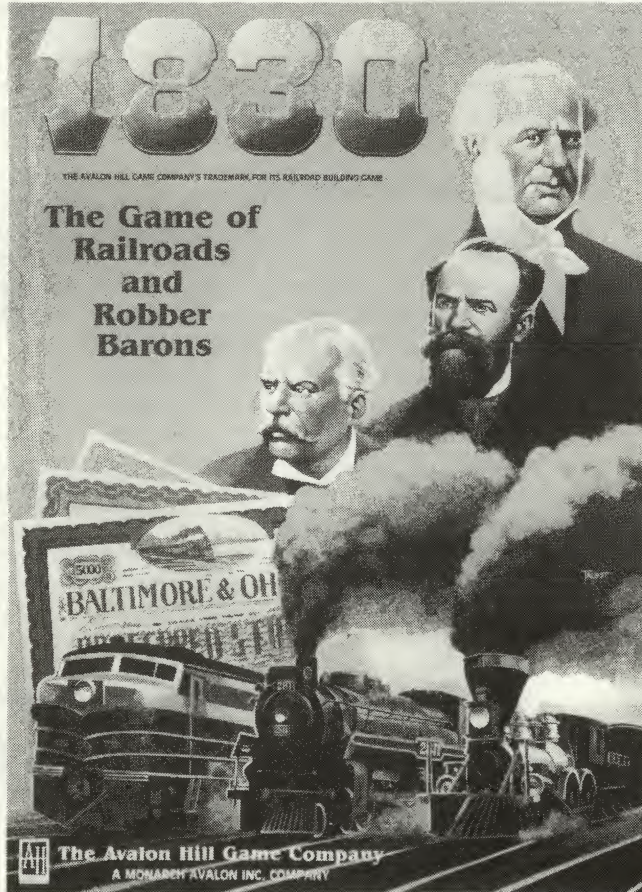
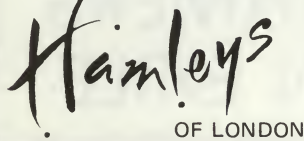


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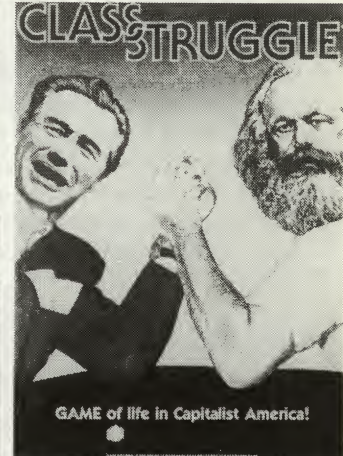
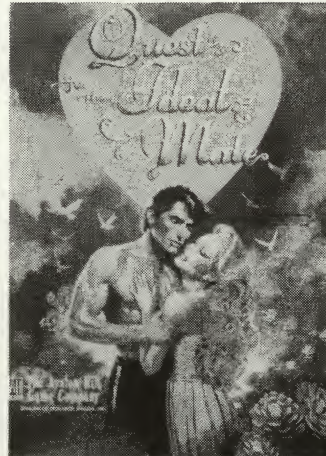
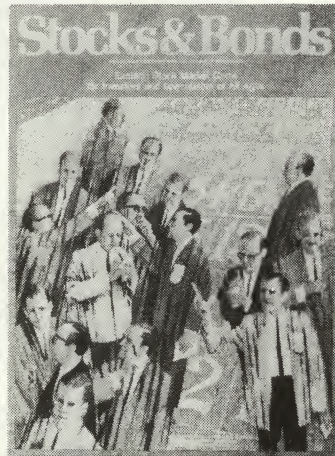
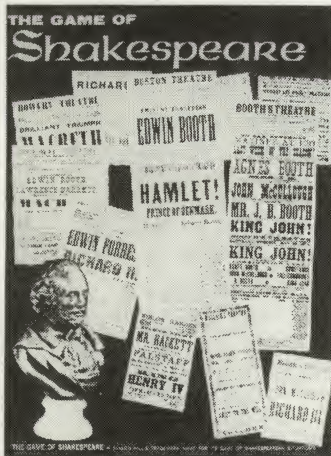
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## EXCLUSIVE

We are pleased to be able to reveal that Derek Carver's **New World** is to be published by Avalon Hill this summer. The game is set in the sixteenth century and depicts the arrival of the first European settlers on the shores of what we now know as America. At one stage Games Workshop were interested in publishing but negotiations broke down when Workshop wanted to re-situate the game in a mythical land and introduce Orcs.

**New World** is a multi-player game for 2-6 with a playing time of approximately four hours. The emphasis is on political control, though money and combat both play a part.

## Supreme High-Tech

New releases from Supremacy include **The High-Tech Edge for Conventional Forces**. This expansion set for **Supremacy** adds new high-tech movement and combat features for your armies and navies, giving you a tactical edge in combat.

**The High-Tech Edge for Strategic Forces**. is another expansion set for **Supremacy**, upgrading your strategic forces so that each missile can have the power of multiple warheads. Laser Stars and Killer Satellites can also be upgraded to meet this new threat.

## Join the Alliance

Ever wondered how to obtain those hard to find out-of-print games? Your problem could be solved by contacting the Gamers Alliance. Membership is \$20 and this entitles you to a one year subscription to *Gamers Alliance Report*, a copy of game catalogues which lists hundreds of deleted games. You also

## NEWS

get access to a 'world search capability' for specific games. For more information contact: H M Levy, Gamers Alliance, PO Box 197, East Meadow, NY 11554 USA.

## Games Healthshop

Games Workshop are to produce a series of promotional games for a variety of international companies. Such a practice is quite common on the continent but this is the first time in the UK that a games company has been specifically commissioned. The first game, which will be on sale shortly, was produced for Colmans Wine Company and is expected to be a good vintage (*that'll be enough of that - Ed*). The second release is a card game designed for a Dutch vegetable company (*what! - Ed*) to promote healthy eating.

The biggest project though, is a game to promote a major airline whose name we are not at liberty to disclose as contracts have not yet been signed.

## Stateside novelties

Rise and Fall is the first game by Engelmann Military Simulations (EMS). It covers the fall of the Roman Empire and the rise of the barbarian states. Players play either Eastern or Western Rome, Persia, or a barbarian horde. No player is ever eliminated from the game as players that are killed off come back as the next horde of barbarians. For 1-6 players. Games last 2-6 hours but players can come and go without adversely affecting the game. Components include 500+ counters,

22" x 34" full colour map, dice, Turn Record Charts, and rules. Available from Engelmann Military Simulations, PO box 1043, Vienna, VA 22180 USA, price \$27.50.

## Babble

A final reminder, and recommendation, to make your reservations for Babbacon, April 14 thru 16 at the Sefton Hotel, Babbacombe, Devon. In addition to several ad hoc events there will be a **Britannia** tournament, and a *Victor Ludorum* wherein all the results of games played throughout the weekend are totted up to determine an overall champion.

This is the sort of con to which you could bring your wife/lover, or even both. The games played include something for everyone, from **Pass the Pigs** to marathon sessions of **1829**.

For bookings contact Rob Chapman, 7 Baymount, Paignton, TQ3 2LD.

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## IN OUR NEXT ISSUE:

**Britannia** - A beginner's guide to a planned invasion

**Viva Lost Wages!** Gadabout Brian Walker visits Frank Sinatra's favourite city to preview the new American releases and write about them his way.

**The Last Hurrah!** Ellis Simpson says cheers to this new **Advanced Squad Leader** Expansion module.

**Deal Me In** yells Philip Murphy in response to this unique card game from Northern Ireland.

*Plus all the news and gossip from the wacky world of games.*



# WARGAMES

# GAME ME

## OF THE MONTH

### ANCIENTS

DESIGNED BY  
BILL BANKS

PUBLISHED BY  
GOOD INDUSTRIES

PRICE: \$20

\*\*\*\*\*

*Ancients* is a new game from a small American company which is run as a one man operation by the enthusiastic Bill Banks. Because *Ancients* doesn't have a UK distributor at present, it was very nearly a case of my missing this fine game which covers warfare from early Egyptian times through to the late Middle Ages.

*Ancients* comes in a flat box similar in size to the Avalon Hill gamettes. It contains four very smart maps, a sheet of die-cut glossy counters, a reference chart and the rule book. Apart from the rather weak box art, the game is superbly produced and would not look out of place in any of the larger company's ranges. Considering *Ancients* is produced by a small 'third world' company, I was pleasantly

surprised by the overall standard of presentation.

The rules are just as I like them. Five pages long, well written and very clear on how everything works. This is not a complex game, in fact it is on a par with the Avalon Hill classics, and as a result would make an excellent starting point for those new to the hobby or perhaps progressing from ancient figure gaming. That is not meant to be a criticism as *Ancients* is obviously designed with play rather than simulation in mind, always an ideal quality for the gamer who is just a bit jaded from playing *Fire in the East*. It is what the Americans term a 'beer and pretzels' game and it is one of the best of its type.

The counters depict the whole cross section of ancient troop types, from light infantry archers to fully armoured knights. Each unit is simply rated for combat and movement with some having an additional missile rating. The counters have a bird's-eye view of an ancient soldier which is often inaccurate as the counters are intended for generic use. For instance, the heavy infantry counters (rated 4-2) are used for Assyrians, Greek hoplites, Roman legions or French Men-at-Arms depending on the scenario. Some of the more specialised units like phalanxes, elephants and chariots have their own counters but in general, the closest approximation is used. This is one of the reasons why the game recreates only the flavour of ancient warfare rather than the exact details, though again it is not a bad game for that.

The turn sequence is very straightforward. The phasing player moves and then fights, interrupted only by the non-phasing player's missile troops. Missile combat is very simple, requiring a single die roll to score a hit. When hit, a unit becomes disorganised and is flipped to its weaker side. Melee is also very basic, involving a straight odds comparison with combat factors multiplied by terrain, flank attacks and

leaders. Certain troops get additional bonuses such as phalanxes fighting against cavalry. Faster troops may retreat before combat and they are very wise to because melee tends to be rather bloody. That is basically it for combat, which is quick and decisive.

The other major factors affecting gameplay are leaders and camps. The leaders are crucial to the flow of battle as they double the value of troops in combat, rally panicking units and move around at will accomplishing these superhuman tasks. If an army loses all its leaders or loses a number of combat factors dictated by the scenario, normally around half its original strength, the whole army just ups and runs for the map edge. It is then the leader's job to rally them, which isn't exactly easy. If a leader is involved in combat, as he has to be to double up, he runs a one in six chance of being killed so they should be used sparingly – most scenarios provide only one or two per side. Camps are an added attraction and give something to aim at to gain victory points, which are otherwise few and far between. The enemy camp is taken simply by defeating it in combat and moving a unit in to plunder. All good stuff this, but if you are lucky enough to get that far your opponent must be a graduate of the Alan Moon school of strategy, so you will have probably won anyway.

There are sixteen scenarios ranging from the Hittite v Egyptian clash at Kadesh through Raphia, Granicus, Pharsalus and Hastings to Arsouf and Agincourt. Each scenario has introductory notes, troop strengths and deployments, morale levels and special rules. Given the detail restrictions of the system, most of the battles play extremely well and the feel is excellent. I think *Ancients* is one of those games, like *Squad Leader*, that simply 'works' and this is reflected in all the scenarios which are well balanced and exciting. There are rules provided for designing your own scenarios which include typical army formations for about



twenty armies, even going as far forward in history as the 15th century Swiss who are simulated by three phalanxes! This allows the anachronistic match-ups which are so popular with the Wargames Research Group boys. In this section, we also find the outline for some campaign rules which, again, seem to be well conceived and explained.

At the price, even with postage from the States, **Ancients** is one of the best bargains in gaming. The components are very good indeed, the rules are concise and accurate and the system works extremely well. The simple, generic 'beer and pretzels' approach will probably not appeal to the ancients expert, but for those of us who are

simply interested in the era and want a representative, fun game, it fits the bill perfectly, and to add to the excitement, it is rumoured that Bill Banks is working on a full campaign module for release this year. I must admit that on reading a review of the game in *Fire & Movement* I was a bit sceptical as to its accuracy, putting it down to *F&M's* usual puff. Having played and enjoyed the game over the last few weeks I have to admit I was mistaken. The review was spot on and this is a real winner in every sense.

*Mike Siggins*

*Ancients can be obtained direct from Good Industries at 4862 S Salida Ct, Aurora, Colorado 80015 USA. Add 30% if you want it sent air mail.*

**VIRGIN GAMES TOP TEN WARGAMES JANUARY 1989**

1. Imperium Romanum (West End)
2. Star Strike (ICE)
3. Tac-Air (Avalon Hill)
4. Battletech (FASA)
5. RAF (West End)
6. Third Reich (Avalon Hill)
7. 7th Fleet (Victory)
8. Desert Falcons (GDW)
9. War and Peace (Avalon Hill)
10. Advanced Squad Leader (Avalon Hill)

**TOKYO EXPRESS**

DESIGNED BY  
JON SOUTHARD

PUBLISHED BY  
VICTORY GAMES

PRICE £29.95

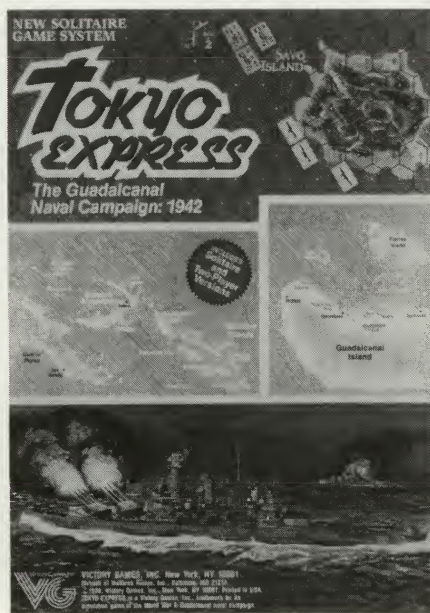


One of the most obvious recent trends in boardgaming has been the large number of solitaire games appearing on the market. Tokyo Express is the latest of these and it tackles a fairly specialised subject; the naval night actions between the Japanese and the US navies off Guadalcanal in 1942. The player takes the role of the American commander and faces an enemy which has variable missions, strength and tactics.

The basic situation is that having landed marines on Guadalcanal, the US player is set the task of defending the island against bombardment and reinforcement while still aiming to supply its troops and keep the seas cleared of enemy ships. Historically, the Japanese convoys came in very quickly under cover of darkness and became known as the 'Tokyo Express' of the title.

Coming from Victory Games, it can be taken as read that the components are top quality. What is staggering is the sheer number of charts, rulebooks and counters that confront the purchaser when first opening the box. The initial impression is one of overwhelming data and this fact has a bearing on my following comments. My other minor quibble is on the map, which covers the north coast of Guadalcanal, Savo Island and the sea area known as Ironbottom Sound. The map is a very deep blue which is not that attractive and is hardly conducive to reading. That aside, the design, layout and production values are first class.

The rulebook comes in two parts, basic and standard. Combined, they have nearly ninety closely packed pages and,



while quite legible and well written, are rather formidable. It is possible to play the game after reading about 25 pages of the basic rules which isn't too bad, but to bring in any essential chrome or the advanced rules means a lot more reading. Unusually for a solitaire game, there is a workable two player game which occupies a few pages at the end of the rulebook, but it does seem to be something of an afterthought. One must question whether a game designed primarily for solitaire play can work as a two player game – this one is adequate but won't win any awards.

Describing the system is simplicity itself. The US player commands a naval force which is scenario defined (either historical or design your own) and the Japanese appear at random on the map with some sort of concerted aim, usually either shipping supplies and troops to the island or bombardment duties. Their strength varies in each scenario as does the mission. In general, it works very well. There is very little repetition, the fog of war is recreated superbly as the American player has no idea what is going on and the Japanese move pretty much as if they are commanded by a human player. Enforced realism is added by command control restrictions (chits with everything), which are typical of Southard's games but here the artificial restraints aren't too onerous. To my mind, this is exactly the level that solitaire game systems need to simulate and the basic Tokyo Express system does it rather well.



There are, however, flaws in the game. Firstly, the system to simulate the Japanese actions is rather convoluted, though not too bad in speed terms. It is necessary to refer to several rules and charts to arrive at an action decision for each force. Secondly, and it is linked to the first moan, it seems that there is an awful lot of system there for what is basically a simple situation. All that happens, albeit quite excitingly, is that the Japanese appear on the map, sail around a bit, squeeze off a few big ones and then retire. Aside from the mission aspect, it has about as much complexity as SPI's **Dreadnought** and that isn't saying much. So why then do we need pages and pages of rules and charts to achieve this end?

What the designer needed to do was create a system that gave the impression of another player moving those ships within historical restrictions. What was needed was a clean and quick system to achieve it. We actually have a basic system onto which more and more obscure factors have been added, which eventually gets crushed by the sheer weight. It is as if the designer wrote a list of all the aspects of naval warfare he knew about, and tried to fit them in somewhere in glorious detail. As an obvious comparison, Richard Berg

takes the opposite approach – designing in only the salient points – and Jon Southard would do well to follow his example.

The rest is pretty straightforward. Gunnery is handled smartly by card decks and is fairly bloody, and rightly so. Ironbottom Sound was so named because of the large numbers of ships sunk in the actions.

Target selection for the Japanese is handled well but again one wonders whether this could have been more simple. In the end it comes down to honesty and common sense. There are also rules for torpedoes and the standard and advanced rules add detection, hidden forces, radar, searchlights, convoys, admirals, ammunition expenditure and random events. In fact, the works.

Despite the impressive and sometimes overwhelming detail, bookkeeping is minimal and is nicely handled on clear diagrammatic sheets. The effort here is no worse than other naval games and must be regarded as a necessary evil. While not exactly my cup of tea, I can imagine the type of gamer this will appeal to and, within its field, it is very well done.

There is no doubt in my mind that an awful lot of research and work went into Tokyo Express. The outcome is a game that, despite its small problems, will definitely appeal to naval buffs and those willing to make a devoted effort to enjoy their solo gaming. However, I believe the system has become far too unwieldy for the job in hand, possibly in the attempt to produce 'a good design'. There are comments in the designer's notes that hint at exactly this problem. The charts and rules do seem excessive and I suspect the game could have been pruned down to half its size with some skilful editing.

Jon Southard is a relative newcomer and, to my mind, has yet to produce a truly excellent game. With the possible exception of **Drive on Frankfurt, Tokyo Express** is better than his previous efforts but is still an apprentice piece in that it shows signs of struggling with too many ideas. In view of the rather expensive price tag and the hard work required, I remain doubtful of its overall merit. On balance, **Tokyo Express** is one for the hardened solitaire player with an interest in naval matters.

*Mike Siggins*

## DESERT FALCONS

DESIGNED BY  
J D WEBSTER

PUBLISHED BY  
GDW

PRICE £5.99

\*\*\*\*\*

With the recent success of GDW's **Air Superiority** air combat game it was inevitable that the system would spawn supplements and expansions. The first, **Air Strike**, took the opportunity to add some air-to-ground rules to the system. A second expansion module, **Desert Falcons**, now gives even more aircraft types and rule options for the armchair jet jockey.

Ostensibly, **Desert Falcons** is a scenario booklet detailing Arab-Israeli air battles from 1955 to the present. However, most fans of the game will buy this module for the additional rules and aircraft types it contains. Many of these rules are reprints of the options introduced in **Air Strike**, but there are a few new ones. Most welcome of these are the Pilot Quality rules which add a role-playing aspect to the game by assigning skills and attributes to aircrew. An advancement system for pilots is also introduced, although the achievement levels required to advance are, in my opinion, too high.

Although sixteen aircraft data cards are published in this module, only eleven are truly new aircraft to the game. Many of these planes are early jets from the 50s and 60s, including such goodies as Hawker Hunters, Vampires, Mystères and the full range of early MiGs. Early air-to-air missiles are also detailed, and new counters are provided; though these are printed on the interior cover flap to cut costs. However, the production quality is fairly good, and

the new aircraft and kit give players more of a challenge than they get playing with the wonder weapons in the basic set.

A selection of Arab-Israeli air battle scenarios are given, although these seem too biased in favour of the Israelis, as well as a rather neat campaign game. These scenarios are put into context with a historical commentary from the author that pays far too much lip service to Israeli disinformation and propaganda for my liking.

Overall this is a welcome addition to the game system and I eagerly await its sister module, **Gulf Eagles**, which will add the anti-shipping rules. For the fervent **Air Superiority** fan this is an essential buy and I unhesitatingly recommend it, although I suspect that the casual gamer might find the new rules and primitive jets depicted only of passing interest.

*Lee Brimmicombe-Wood*



# THE CAMPAIGNS OF ROBERT E LEE

DESIGNED BY  
JOHN PRADOS

PUBLISHED BY  
CLASH OF ARMS GAMES

PRICE: £12.95



Clash of Arms Games have established something of a reputation for producing quality material aimed at the more experienced gamer and **The Campaigns of Robert E Lee** does nothing to detract from that image. While they have previously concentrated on republishing the old Marshal Enterprises range of Napoleonic titles, Clash of Arms are now turning to established designers for their new issues. In this case, it is the veteran John Prados. I think it is true to say that John Prados likes large scale games. His design credits include, among others, the infamous **Third Reich** (Avalon Hill) and **Campaigns of Napoleon** (West End Games) while this latest release attempts to cover the entire Eastern theatre of the American Civil War. Fortunately, for those of us with other things to do in life apart from gaming, the four years of hectic campaigning are split into ten workable scenarios covering the major actions.

**The Campaigns of Robert E Lee** is nothing if not strategic in scope with turns representing five days and each hex four miles. The large area covered by the map runs from Norfolk, Virginia in the South to Harrisburg, Pennsylvania in the North. A quick glance at the map will reveal the locations of several of the famous battlefields and, at last, those of us with less than in-depth knowledge of the campaigns can start to see the importance of some of them. Units are division and brigade level and the whole range of strategic factors such as supply, attrition, army morale, weather, naval landings, and army administration are included. This is not the first game on this scale covering the war between the

states; **The Civil War** (Victory Games) covers much the same topic and was highly acclaimed. No doubt this one won't be the last game on the subject, but for the present it seems to be one of the best.

Clash of Arms games are expensive, and one of the reasons for this is the high quality of their components. This latest game comes in their standard flat box with some rather unexceptional box art. Anyway, that is a minor gripe that does nothing to reduce the impact of the lovely work found inside. The thick paper maps are quite beautifully presented and are very possibly the best I've seen for this scale of game. The open terrain is cream in colour which is overlaid with hand drawn woods, hills and mountains in greens and browns. The hand lettering for the towns and rivers is superbly done and contributes greatly to the period feel. The overall effect is very impressive and congratulations are due to Rick Barber and Wayne Robinson. The counters and organisational display sheets are to a similar high standard, though the counters are still rather thin. Each leader counter has a small image of the commander concerned rather like **Victory's Lee vs Grant**, and the various markers each have a superbly drawn vignette which is much more fun than the usual boring symbols – for instance, the supply trains have neat little covered wagons and the engineer counters show a dapper gent using a theodolite. Very nice indeed. Combined with the rule book, the overall style and graphic presentation are first class.

The rule book is about forty pages long of which only sixteen or so cover the

rules. This is quite reasonable for the detail and scope the game offers. The rest of the rule book contains details of the scenarios, four double-sided removable play charts and a comprehensive index, with a historical summary and a rather sketchy bibliography rounding it all off. While the rules aren't exactly a model of clarity, especially the first few pages, they are quite well written overall and there are a fair number of examples. Given a couple of readings, it seems quite clear what is meant to happen but I feel it could have been better. It is quite clear that the overall mark of a Balkoski-type approach is missing, especially in the rather dry history section at the end. Nevertheless, there are many, many rule sets worse than this.

Each turn starts with a short bidding round in which both players state how many operations effort points they wish to use that turn. The highest bidding player starts the turn and thus gains the initiative. The rest of the turn consists of a variable number of alternate impulses until each player has used up their effort points. This can result in one or two very long and active impulses or up to six quick ones. The allocation of effort points per turn is set in the scenario rules and can vary between the two sides. This is a clever way of simulating strategic advantage. The costs of gaining the initiative and having active leaders are paid in war effort points, which are similarly allocated at the start of the game though this time as a lump sum. These points represent the overall resources available to each side in the entire theatre and they are spent on maintaining the campaign, supply, administration and for building special units. Points can be gained during the game for capturing major cities and from foraging. The two points systems work well together with little effort, are easily remembered and, I feel, do a good, if somewhat simplified, job of simulating the logistical problems of each side.

During each impulse it is possible to both move and attack using the various leaders on the map. The leaders are rated for combat, movement/initiative and administrative qualities. The troops under each leader are held off board on the very neat organisational displays which show at a glance the troops, morale level, artillery, ammunition and administration points available to the

Pinkertons



12 MP  
Per Impulse  
May Scout

Rebel Sympathizers



May Move  
Only With  
Partisan  
Union 1MP  
To Enter Hex

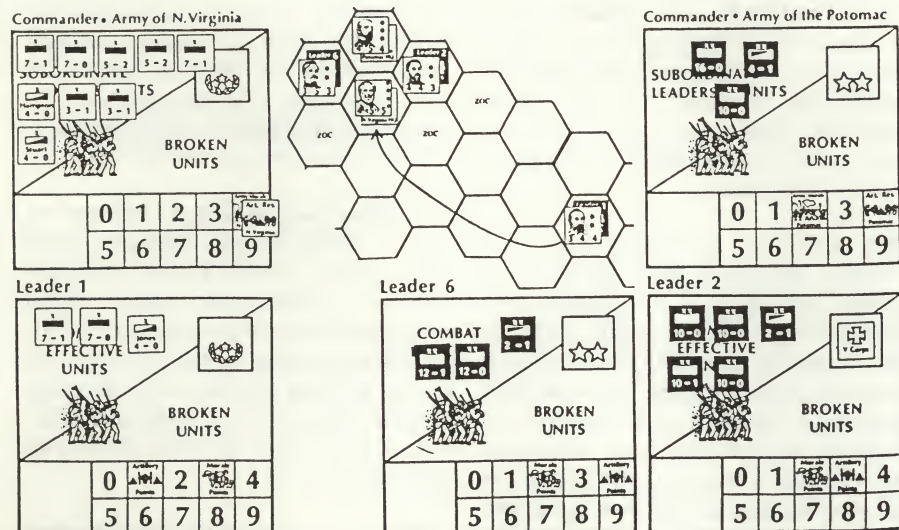
Train



May Carry  
1 Unit  
Up To  
6 Stations  
Per Impulse



## Example of Combat



leader. This off-board technique is now well established and accepted and this one works just as well, allowing for low counter density on the map and, if display inspection is not allowed, fog of war effects.

Movement is pretty straightforward and is related to the movement efficiency rating of the stack leader. The movement points awarded are variable and are obtained from a chart which cross references the leader rating, effort points being used that impulse and a die roll. This is quite a neat system and means that troops can't be relied upon to get to a destination. It is also possible to pre-designate forced marches which add movement points at the potential cost of attrition casualties. The roll is subject to pretty savage modifiers and obviously it isn't a bright move to attempt a forced march while unsupplied in a blizzard, even with a good leader. This, again, is nicely handled. Both cavalry and infantry can move without a leader, albeit very slowly, but are pathetic if caught in combat. It is also possible to create detachments and cavalry screens which all adds to the flavour.

Combat occurs as a result of an active unit moving adjacent to an enemy force. The active leader can then try to force the attack home which, if successful, gives the opponent a chance to retire gracefully under cover of a rearguard. If both sides stand their ground, the full battle commences which, if extended, can last over several impulses. The extended battle option costs operation effort points and allows nearby leaders with initiative to reinforce either side. Several factors affect the battle

including artillery, cavalry superiority and morale. The resulting casualties seem broadly right, but may be just a touch on the light side. Each round of battle costs an ammunition point which is quite straightforward and provides a use for all those wagon counters. Victories do wonders for troop morale which does as a result seem rather volatile, but it is not a major factor so we'll let that pass.

The rest of the game features are pretty much additional chrome. We get rules for cavalry who can go around raiding and cutting rail links, engineers, bridge building, mining, railways, partisans, rebel sympathisers, Pinkertons and even observation balloons. These are all great for atmosphere and, to give the designer credit, the rules are short and effective giving exactly the right feel at little cost in time or effort. I think the only overall factor that doesn't quite gel with me is at exactly what level the game is being pitched. The movement and combat systems could stand alone as an operational game similar to *Victory's Lee vs Grant* but the rules surrounding them are clearly strategic in nature. For instance, we even find a rule for training leaders (and their troops?) when they stop in a town for one turn or more. It seems rather strange to have this feature in games that can last as little as three turns and a maximum of twelve. Either way, after five days of intensive drilling and seminars they emerge full of the joys of Spring with an extra morale level. It seems a bit odd to me; perhaps R&R would have been a better term. This slight identity problem apart, the game is clean, smooth and very playable and all the more interesting for the small details.

There are ten well balanced scenarios ranging from Manassas in 1861 through Gettysburg and The Wilderness to Appamattox (never could say that) in 1865. Each scenario gives special rules which indicate the victory conditions and these can be quite diverse involving conservation of war effort points, capturing objectives or simply causing damage to the enemy. There is a fair variety of situations and scenario size which means the game varies in length from a couple of hours for the shortest situations to a real monster for the likes of Gettysburg. On this point, bear in mind that the number of turns can be misleading as each turn may have up to ten separate impulses. That said, quite often nothing much happens apart from movement and the big battles tend to be few and far between, thanks to the rearguard actions and swift manoeuvres by the better leaders. Quite a bit of time can be spent setting up workable supply trains and depots and then defending them, which is something I have always enjoyed and which is missing from most games. Overall, there is plenty of scope here for even the most dedicated ACW gamer.

So, what is the verdict? There is not a great deal new or revolutionary in **The Campaigns of Robert E Lee**, but what is there works extremely well. In many ways, I prefer a workable game that uses tried and trusted techniques with a few clever wrinkles rather than the games that break new ground and risk becoming a turkey in the process. It does sound very easy to use existing concepts but there is no easy route to designing – it still takes skill to make everything mesh well and John Prados has achieved exactly this and with some style. As a result, the game flows nicely and recreates the feel of the campaigns very well. *Clash of Arms* obviously intend to support the game as they have announced newsletter coverage, more scenarios and the possibility of a grand campaign game linking all ten scenarios. That would be a true monster but for those keen enough on the subject it should be feasible. Overall then, a very good game and an essential purchase for those interested in the American Civil War.

*Mike Siggins.*

*The price given for this game is based on that charged in Games Workshop. The game has also been seen for £25.95 in Second Chance and £22.95 in Virgin.*



## TEST OF ARMS

DESIGNED BY  
LESTER SMITH

PUBLISHED BY  
GDW

PRICE £14.99



**Test of Arms** is the second game in the 'First Battles' series from GDW, the first being **Team Yankee** (reviewed in GI #3), a game based upon the novel. **Test of Arms** covers the conflicts that have occurred throughout the world since the close of World War Two.

The game is packaged in a standard bookcase-style box with tame but effective artwork. The components are of good quality and represent excellent value for money. There are two counter sheets, six maps, one campaign map, one sixteen page rulebook, one thirty two page scenario book, dice, counter tray and errata slip.

The 'good value for money bit' goes further than just the game counters. There is more playability here than I have come across in any other game at this price. GDW have given us twenty-nine different scenarios from the following conflicts: Ogaden war, Angolan civil war, Korean war, Lebanese wars, Arab-Israeli wars, Indo-Pakistani wars, Libya vs Egypt, Libya vs Chad, Indochinese wars, Persian Gulf wars, Soviets in Afghanistan plus three scenarios which are infantry only (one being *Goose Green*: there may be some strong feelings on that one). All the battles are well documented and each is followed by a substantial and credible scenario. Ten out of ten to the effort of GDW.

The rulebook is an improvement upon that in **Team Yankee**, tidying up some of the loose ends although some ambiguities still exist. Questions will arise during play that cannot be answered in the rules and players will need to resolve them by mutual agreement as they occur. The rules themselves are set down in an almost conversational style, making them an

easy read especially for those new to the hobby. I hear that GDW plan to release a beginner's guide/game based upon this system in the same way they did **Battle for Moscow** on the **Great Patriotic War** system, a further indication of the suitability of this game for new wargamers.

Only one side of the counters are used in play, meaning that double the number of units can be included by backprinting. With so many units at one's disposal, designing new scenarios becomes quite tempting. The designers encourage this and have included a very practical 'design your own' section in the rulebook. I would really like to see this system taken into the world war two period and I have already had a dabble at doing just that by using counters from the game **Ostkrieg** (Swedish Game Production) and allocating combat values by making comparisons with the vehicle statistics provided. Some of the units in the game are actually from World War Two vintage.

The maps are small but at 200 metres to the hex, they represent a respectable area and the game's scenarios require only one or two maps for play. They are semi-geomorphic which has become a standard for tactical games.

Units are individual vehicles, weapons and infantry squads, rated for attack, range, defence and movement. For play they are grouped into historical organisations of platoons and companies and the command rules encourage them to behave as such.

A new rule that takes into account the effects of attrition upon morale is that of 'cohesion'. As formations take casualties, they must test to ensure their cohesion. Failure results in that particular command having to suffer various nasties, leaving the formation non-combat effective for the next two or three turns. Quite a simple game mechanic but one that can really make the best-laid plans redundant and frequently sways the battle to and fro giving the game that little bit of spice missing in **Team Yankee**.

The turn sequence of fire, move, then fire anything that has not already fired, gives a great deal of scope to the phasing player and represents well the lethality of modern weapons. Take a couple of tank companies with appropriate infantry support, start the

advance under the cover of artillery fire and pray the choppers arrive in time, indeed for such a relatively simple system the feel of battle at this scale is very apparent. The advantages of a board game but with the feel miniatures is how I would best describe play.

All combat uses a combat ratio system. Fire is differentiated between small arms, guns, missiles and artillery. Targets are either soft or hard. Combat calculations are easily made and can be modified by range and terrain. On the face of it, using combat ratios to assess armour penetration appears most simplistic, but in fact it works surprisingly well.

Although based upon the **Team Yankee** system, the game are sadly not fully compatible in that their components cannot be interchanged. The new game gives a comprehensive list of unit values and there are many changes from the values given in **Team Yankee** (even missile values) and it would therefore appear that a different formula is used for unit values in **Test of Arms**. The maps are at the same scale but cannot be cross matched. If future games do allow components to be interchangeable, then this game series will be the most versatile on the market. A recent American magazine has stated that a (unnamed) third title will be released this year which will cover the other nationalities of NATO (ie us).

For those who have the time, campaign rules are provided together with a map of two fictitious countries. Players can buy forces from the list of unit types and then proceed to war, a nice extra, adding more to an already full package.

Well I really like this game, but who else will, and what's the bottom line. This is a low complexity game that by good game mechanics reflects well the rudiments of modern warfare and is a definite improvement upon **Team Yankee**. Anyone who has an interest in the period or in tactical level combat should take a good look at this one. Despite its generalities the game gives a good representation of its subject and may have some appeal to the players of miniatures. It also plays well solitaire.

A good general source of reference to the 'First Battle' series is *Tank Versus Tank* by Kenneth Macksey.

*Norman Smith*



# role-playing games

## ADEPTUS TITANICUS

DESIGNED BY  
JERVIS JOHNSON

PUBLISHED BY  
GAMES WORKSHOP

PRICE £24.95



The Big Robot market has been somewhat crowded, not to say saturated, since the first imitators of Battletech, FASA's cult game, appeared two or so years back. Games Workshop's latest product, **Adeptus Titanicus**, would seem to have missed the party but, by making their game compatible and an essential addition to the **Warhammer 40k** system, they have almost guaranteed sales of a large number of copies. As GW's third '3D Roleplay Hobby Game' it is fairly indicative of what this end of the UK industry is producing at the moment.

The game itself comes in a big chunky box containing six big, chunky robots with interchangeable weapons, eight chunky polystyrene buildings which are hideously uninspired, and lots of counters, scale rulers, dice, Titan cards and a big, chunky 60 page rulebook. Ignoring the physical components for the moment except to observe that there is no board, I shall examine the latter item first.

The rulebook is profusely illustrated with diagrams, pictures and photographs of painted robot ('Titan') models. It begins with six pages of background on the Warhammer 40K universe that take the chance to quietly plug a couple of other GW products while they're about it, but this is expected and excusable. After a few

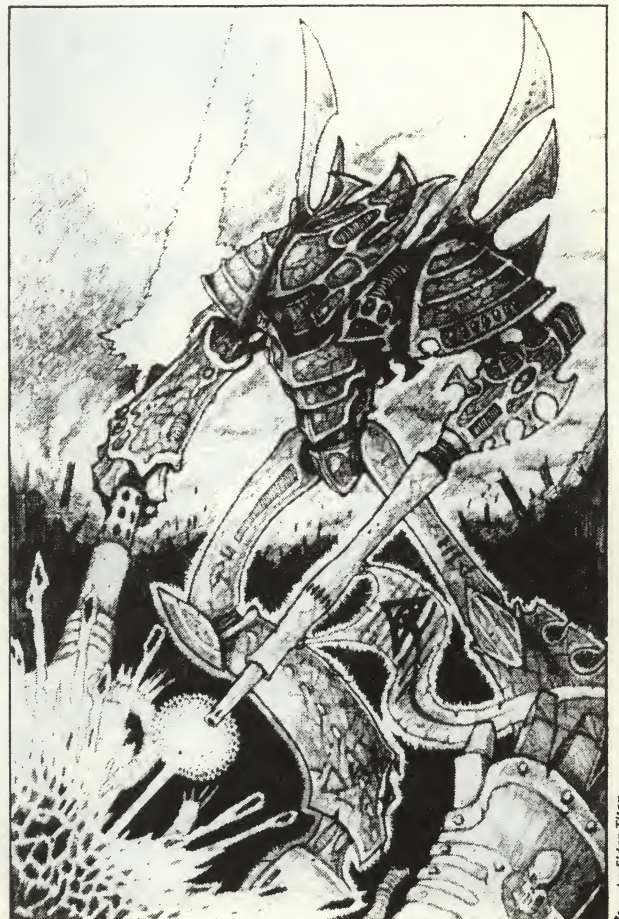
pages on assembling the Titan kits and explaining the physical components, we are finally introduced to the rules on page 15. These are well prepared, laid out systematically and simply, and illustrated throughout by reference to an ongoing combat between two Titans.

Titans, it should be explained, are massive biped robots bristling with nasty weapons and shielded with Void Shields, looking for all the world like a doodle by a guy who designs heavy metal posters. There are apparently many types of Titan but the game only includes rules for Battle Titans, 'by far the most common type'. This is acceptable since there are many classes of Battle Titan, twelve detailed within the game itself. Doubtless rules systems for other classes will follow.

The game is basically a simulation, using an 'all move then all fire' system, but with the addition of an Order system in which each Titan's basic form of movement for each turn: Charge, Advance, First Fire or Damage Control is chosen in secret before the turn begins. The main decisions are made then, with the finetuning coming as you react to the Orders of the other players. This is not a particularly innovative idea but is nicely executed, although the insistence on using rather small, thin counters to show the type of Order chosen is perhaps a little fiddly. It is at this point that one of the game's flaws shows itself: the diagrams in the rulebook show Titans as seen from above, and they look like ladybirds. This is an amusing but not fatal error, and the game quickly recovers from it.

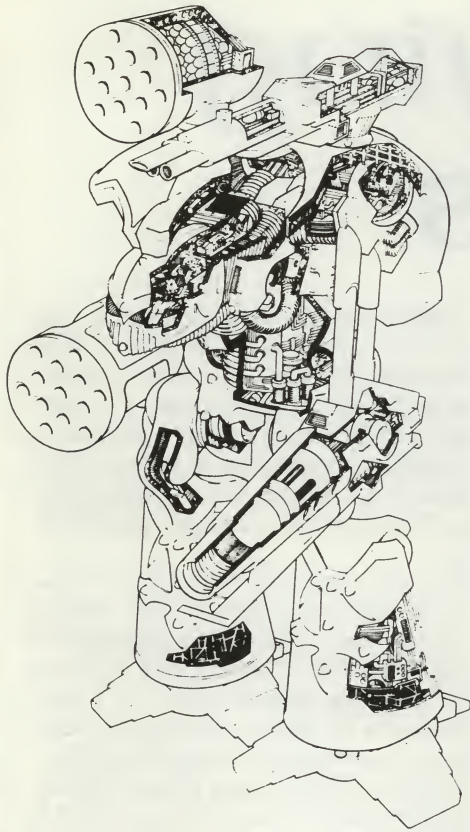
After movement comes combat, but due to the order system this is not simultaneous and it is possible to obtain a substantial advantage through strategic choice of Order. Again, this is logically thought out: the faster a Titan is moving, the later in the round it fires, and it makes for reasonable playability.

It is here that the rules begin to lose themselves: the line-of-sight rule is unclear and could lead to arguments of the 'It isn't! It is!' type. There is no way of targeting specific parts of Titans' bodies; a bit odd considering the scale we are working with; and although there is a critical hits system, it is entirely too random and too long. Close combat is deadly when compared to the normal projectile combat: it is quite possible to wipe out an undamaged Titan with a single blow in this way.



An Eldar Titan





The rules are for the most part very simple, including the Combat section which we are warned may be a little difficult to grasp, and although they are

well arranged, they read as though they have not been playtested for every eventuality, and thus difficulties may arise, especially with younger players. There is a small section of additional rules, all of which are needed to bring more variety to what is a very two dimensional basic game.

The rest of the rulebook is concerned with additional weapons, game scenarios, a rather short section on designing your own Battle Titans, a section on campaign play and two pages on Painting Your Titans. The emphasis of most of the book is placed on the weaponry side, and this echoes the feel of the game: it is not so much a simulation of tactical battles between giant war machines as a game that lets you blow up other robots in lots of ways.

To move on to the physical components, these are plentiful but average. The Titans come in red and blue and stand around 65mm high. The assembly instructions say that they just 'clip together' but this results in a very fragile creation, apt to disintegrate if dropped from more than a few centimetres. Turning the box over can destroy your entire army! Glue is clearly needed, but that means that you can't change the weapons or remove them if destroyed

during the game, as the rulebook instructs. The Titan design is basically gothic but makes no logical sense: the Titans are ludicrously topheavy and although numerous illustrations show it, they have no means of turning at the waist. The polystyrene buildings are square, basic, and horrible.

**Adeptus Titanicus** is a flawed game. Inside the rules system there is a simple simulation game trying to get out, but it has been covered up with unnecessary gloss and twiddly bits. Areas which needed expansion are neglected, in favour of the weapons and blowing up sections. A final rewriting might have removed a few rough edges, but I'm afraid that the direction of the game was set



## VIRGIN GAMES TOP TEN ROLEGAMES JANUARY 1989

1. **Creatures of Middle Earth** (MERP/RoleMaster, ICE)
2. **FR6** (AD&D, TSR)
3. **REF5 – Lords of Darkness** (AD&D, TSR)
4. **Basic D&D set** (TSR)
5. **MU4** (Marvel SH, TSR)
6. **Halls of the Elven Kings** (MERP/RM, ICE)
7. **Player's Handbook** (AD&D, TSR)
8. **DM's Design Kit** (AD&D, TSR)
9. **Starfall** (Star Wars, West End)
10. **Shadow on the South** (MERP/RM, ICE)

before the design process really begin. In its favour, the rulebook is well-designed and the game is accessible, fast and quite playable. However the rules are inflexible and in need of expansion; and although it does encourage tactical play, it is nowhere near as tactical or as developed as **Battletech**, its closest rival.

**Adeptus Titanicus** is not as bad as it might seem: it is not an inherently bad game, just a poor one. It is clearly aimed at a teen audience who are not used to simulation games, and does have some nice points, a good cohesive style and Games Workshop have attempted to give value for money in the components.

I would have liked to give it two and a quarter stars as a final rating, but GI doesn't deal in fractions, and I have an unpleasant suspicion that astronomically, a quarter star is the equivalent of a white dwarf, and I wouldn't want to look as though I'm advertising the competition. **Warhammer 40K** fans only, I'm afraid.

*James Wallis*



# GURPS SWASHBUCKLERS

DESIGNED BY  
STEFFAN O'SULLIVAN

PUBLISHED BY  
STEVE JACKSON GAMES

PRICE £6.99

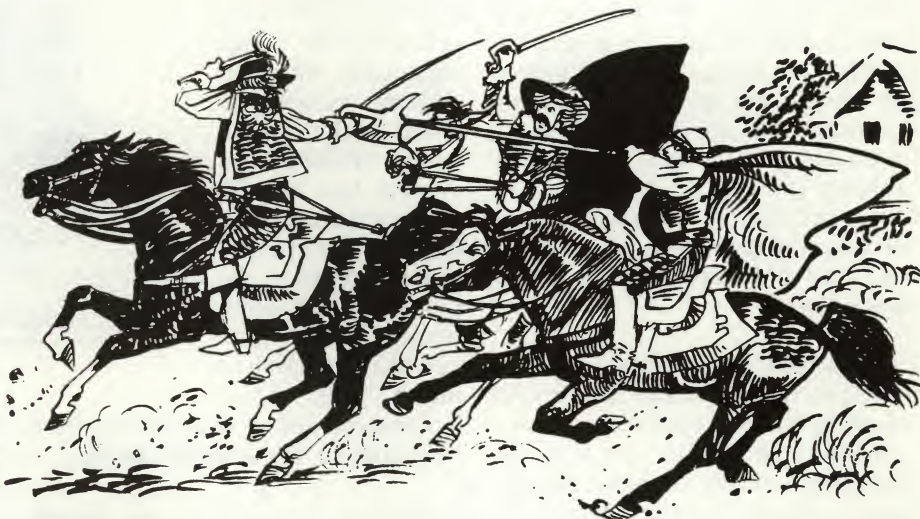
\*\*\*1/2

pirates have been well-covered by several systems in the past. The difference between the forerunners and the newcomer is, as with most GURPS sourcebooks, the sheer density of background material supplied. The entire rulebook for FGU's *Flashing Blades* was only 50 pages long, whereas *GURPS Swashbucklers* has 96, of which perhaps a third are given over to hard rules additions for the GURPS rolegame, for which this book is an accessory. The rest is background.

Once the reader has got past the amateurish cover, groaned at the amateurish interior illustrations and ploughed through the new professions, new skills and updated combat system, he or she will find the book has four main sections. These cover the Musketeer campaign, the Pirate campaign, the historical background of the period, and rules for sailing ships. There is also a section optimistically called 'Adventures' but this is two pages

Avast, ye swabs, there's a new GURPS supplement on the starboard bow! Belay the topsail halliards and shiver my timbers, me hearties, 'tis packed with cut-throats, musketeers, highwaymen and miscellaneous nobles, and 'tis captained by that noted rogue, actor and baseball historian, Steffan O'Sullivan! Prepare to board!

GURPS Swashbucklers is by no means the first foray into the field of seventeenth and eighteenth century rolegaming: both musketeers and



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long and contains four lacklustre brief outlines, all requiring much work before being playable in any form.

The Musketeers section concentrates largely on Dumas's 'The Three Musketeers', devoting roughly half its length to this particular book. Since the world of a musketeer would revolve around the French court this length is not undeserved, but a wider background to the section would have been welcome. This part is not without merit, and does include a witty section entitled 'How To Be French', but deserves more space than it receives. On the other hand, the Pirates section goes overboard (metaphorically) on historical truths about piracy, which I found fascinating although slightly lacking in depth. As with the Musketeers section, too much space is taken up with the famous figures of the time and not enough with actual day-to-day life.

I cannot fault the historical section: it manages to fit a large amount of information into its nineteen pages and combines fact with atmosphere admirably, to make an interesting and readable whole. The only section of the book which seems to have too much depth is the one on sailing ships. Too much of this reads like the rules for an under-developed simulation game: eight pages are devoted to ship-to-ship combat and although written well they are too rule-intensive ever to find a

place in my game. The attention to detail is admirable but unnecessary, and these twenty pages could have been cut down to ten, the remainder being redistributed among the other sections.

**GURPS Swashbucklers** is a well researched sourcebook about life in the seventeenth and eighteenth centuries; and this is both its virtue and its main failing. **GURPS** as a system has always concentrated too much on the realistic at the expense of the playable, and when dealing with a time period about which so much has been fictionalised and so many images have been built up, this is a disadvantage.

In sticking too closely to the factual, Steffan O'Sullivan lets the romantic atmosphere of life in the French court or on the open seas escape, and since that very atmosphere must be one of the major selling points of this sourcebook, the book fails on that level. Even the section on 'The Three Musketeers' fails



to capture the dashing atmosphere of the book. **GURPS Swashbucklers** is simply not swashbuckling enough.

Nevertheless, this book is an excellent piece of historical reconstruction for the GM who is looking for a game in this area, and for my money leads its field. Well worth a look.

*James Wallis*

## GURPS HIGH-TECH

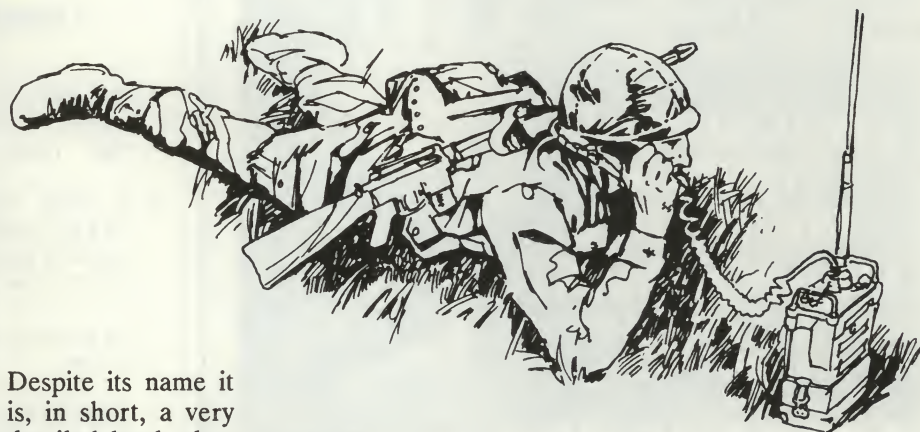
DESIGNED BY  
MICHAEL HURST

PUBLISHED BY  
STEVE JACKSON GAMES

PRICE £7.99

\* \* \* 1/2

**GURPS High-Tech** describes itself as 'A Sourcebook of Weapons & Equipment Through the Ages.' This is not a wholly accurate description; it sticks very closely to the former and ignores the latter almost entirely.



Despite its name it is, in short, a very detailed book about weaponry from the introduction of gunpowder to (approximately) the year 2000. This is not to say that it doesn't feature the equipment it promises; the data is there but takes a back seat to the guns. The book is divided into three major sections, each

subdivided further. The first three chapters are an overview of guns, projectiles and explosives, the principles behind them, their use and their effects, both in reality and in game



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terms. This is the most heavily GURPS-orientated section of the book and would require much conversion work to other systems, while the second and third sections are far more generic. I cannot fault this section in terms of completeness: very little seems to be missing. Even the data that the atom bomb dropped on Hiroshima would do 300 000 000 dice of damage is not out of place, if maybe a little unusable in a game.

The four chapters in the second section contain details on the four 'tech levels' that this book covers. Most of each chapter discusses the development of the weaponry of that period, followed by smaller sections on travel, communications, medicine and other important developments of the time. These are not presented as a simple list, but are put into historical context as developments of the previous period.

In this area GURPS High-Tech is truly a sourcebook: it details the source of the equipment it features. Unfortunately the weapons take precedence, and other technological developments are squeezed in at the end of each chapter.

The third section is basically a list of individual weapons, their costs and availability. These are preceded by five pages of game data for the same weapons. No complete list of weapons is possible in any but the most exhaustive game, but High-Tech acquits itself well.

The whole book is well-presented and laid out, written in an interesting style which often takes joy in tongue-in-cheek examples of the rules which it explains. There is a slight overlap with the GURPS Basic Rulebook, and rather more reference to other GURPS sourcebooks but that is par for the course. Perhaps more annoying is the over-concentration on weaponry and a lack of anything genuinely new to the system: all the data in High-Tech is interesting but not vital by any means, and simply serves to make GURPS a more complex game. It is not essential by

any means, but is a nice item for the GURPS referee to own.

*James Wallis*



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## Posterity Corner

May I ask your readers for help? I am compiling for publication an encyclopaedia of chess variants and I would like to hear from anyone interested in the subject or who can direct me to sources of material. It is intended to cover the origins, history and rules of each variant together with other aspects that may be of interest like game scores, problems etc.

All help will be acknowledged and material used will be fully credited. A chance for *Games International* readers to enter history!

**D B Pritchard**  
Badgers Wood  
Hascombe Road  
Godalming GU8 4AA

## Sumo out for the count?

I have just read *Games International 2* and feel I must write to disagree with the reviewer Mike Siggins. I bought **Buck Rogers** on the strength of his review and am appalled to find that it has inadequate, unstructured rules that one can drive a bus through. It is difficult to work out how to play the game at all, and it is heavily luck orientated. On the other hand Avalon Hill's **Merchant of Venus** is only afforded four stars by Mr Siggins and yet this is an excellent game which after repeated playings allows scope for developing more and more skilful play. Every game is different and tight play can allow a player who initially falls behind to come through and win. My only criticisms of the game relate to those very areas commended by Mr Siggins – the optional rules pertaining to 'Rastur'. The 'Rastur' have such a high combat strength that no amount of trading can provide the wherewithal to eliminate them at the rate required, and as a result, the 'Rastur' inevitably win every game in which they are included. This makes for a pointless contest. I would however like to congratulate Avalon Hill on an otherwise excellent and entertaining game.

**Deirdre Evans**  
Edinburgh EH7 5UH

*Mike stands by what he wrote about the two games. Everyone we know who has played **Buck Rogers** has thoroughly enjoyed it, but inevitably there will be those who disagree. We should also point out that the four stars awarded by Mike to*

*Merchant of Venus hardly amount to a condemnation. They mean that it is a very good game which is worth buying.*

## Full Mental Jacket

I thought it about time I dropped you a line. It was great to see old faces at Earl's Court again: I really do believe that all the companies who survived Death Row '88 should be given bravery awards, or at least free entry into the nearest funny farm.

I could write a book about the last 3 years in the toy trade, but without TV advertising it would not get the distribution it deserves!

Finally good luck to all the new companies and many thanks to the buyers who stocked my games and the buyers who gave me good advice, plus thanks to GI for all your help.

**Ian Kennedy**  
Fingers Crossed Games  
Clevedon BS21 6JX

## ATTENTION RETAILERS (again)

Following our takeover of *Games Monthly* we are now distributed by news trade specialist **Diamond Distribution**. To ensure your copies of GI are delivered to your shop the same time as they reach the newstands place your standing order now.

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**SIGMA GAMES CLUB** meets every 2nd, 4th, and 5th (if applicable) Sunday of the month at the Intersity Club, Bedford Chambers, King St. Covent Garden, London. 3–10.30pm. Games played include *Empire Builder*, *Talisman*, *Titan*, *1830*, and many more.

**GAMES MEETING** every Tuesday at the Bun Shop Pub, Berrylands Rd. Surbiton. 7pm till closing time. Wide variety of board games and role-playing games.

**GLC (R.I.P.) Wargames Club** meets alternate Wednesdays and Thursdays (16, 22, 30 Mar, 5, 13 April) in room 88, County Hall, on the South Bank, SE1 (nearest tubes Embankment and Waterloo). 6.30 till 10.00pm. Minatures, two player board wargames, *Warhammer 40k*, *Pax Britannica*, *1830*, etc.

**NOTTINGHAM AND DERBY Games Club** meets every Thursday at the Queens Walk Community Centre, The Meadows, Nottingham.

7–10.30pm. Contact: Mick Haytack (0332) 511898.

**NEW MALDEN & SURBITON** games group meets every other Monday at the Railway Hotel Pub, Coombe Road, New Malden, 7pm till closing time. Miniature figure wargames include *Vietnam*, *Warhammer 40K* and others. Board gamers and role-players welcome. Contact: Peter (01) 942 5624.

## GERMANY

**SPIELRATZN** at the Gross Wirt pub every other Friday. Winthstr. Munich 19, Germany. For further details contact: Bernd Brunnhofer (089) 264150.

**FANTASY WORLD** Role Playing Club in Munich. For more info contact: Detlov Motz, Vorholzerstr. 4, 8000 Munich 71. Tel. (089) 795244.



# FREE CLASSIFIED SECTION

# CONVENTION DIARY

## CLUBS LISTING (continued)

### USA

**NORTH SHORE GAMES CLUB** meets approximately once a month somewhere in Massachusetts. Tournaments, food, and even a newsletter. For more details of this, and other East Coast games clubs, contact Alan Moon, 11 Broadway, Apt.1, Beverly, MA. 01918. Tel. (508) 922-7488.

**EAST VALLEY Advanced Squad Leader Club.** Contact: Pierce Ostrander, 5046 E. Decatur St. Mesa, AZ. 85205. Tel. (602) 985 4505.

**WINDY CITY WARGAMERS** meet twice a month. Minatures and board wargames, plus newsletter. Louie Tokarz, 5724 W. 106th St., Chicago Ridge, IL. 60415. Tel.(312) 857 7060.

**NEW ORLEANS GAMES CLUB** seeks players for all kinds of games. Contact: Greg Schloesser, 3800 Briant Drive, Marrero, LA70072. Tel. (504) 347 7145.

**HEXAGON SOCIETY** meets every first and third Saturday From 10am to 6pm. Contact: James McCormack, 1450 Harmon Ave. 224c Las Vegas, NV 89119. Tel. (702) 794 3523 (evenings)

**PENN-JERSEY GAMERS** meet monthly and play most games, but no role playing. Newsletter,

tournaments, raffles. Contact: Jim Vroom, 2290 Galloway Rd., A-23, Bensalem, PA 19020.

**SCHENECTADY WARGAMERS ASSOCIATION** have regular meetings and hold weekend conventions featuring tournaments based on Axis & Allies, Empire Builder, and Machiavelli. Role playing too. Contact: Eric Paperman, 418 Vliet Blvd. Cohoes, NY 12047. Tel. (581) 237 5874.

**SANTA FE SPRINGS GAMERS ASSOC.** looking for new members to play boardgames and Role-Playing games. Tues/Thurs 5-9pm. Saturdays 9am-5pm. at the Town Centre Hall, 11740 E.Telegraph Rd. Santa Fe Springs, CA. Tel. (213) 863 4896 (club hours only).

**WASHINGTON GAMERS ASSOC.** meets monthly, and publishes a bimonthly newsletter (\$5 for six issues). Contact: Dennis Wang, 2200 Huntington Ave. Alexandria, VA.22303. Tel. (703) 960 1259

**MIAMI GAMING CLUB** seeks new members. All types of games played. Meetings are once a week from 7pm to 11pm. Thurs. or Fri. at 7200 S.W. 7th St. Miami. Contact: Rex on 264 9752, or Steve on 271 5418.

## SMALL ADS

**GURPS:** have campaigns running in FANTASY (Yrth) and SPACE. Would welcome letters from anyone wanting to swap ideas or scenarios. Michael Juned, Physics Department, Imperial College SW7.

**WANTED:** banking instructions from Dog Derby. Also Close Assault (Yaquinto) and other very old games. Rudolf Rühle, Burgweg 33, D5300 Bonn 1.

### SPIELBOX

Bi-monthly German language games review magazine. Send DM 54,- (plus DM 9,80 if you want it sent air mail) for a one year - six issue - subscription to: Huss-Verlag GmbH, Joseph-Dollinger-Bogen 5, Postfach 46 04 80, D-8000 München 46, West Germany.

**NEW** forthcoming quality RuneQuest/Glorantha fanzine, 'Tales of the Reaching Moon'. For details send SAE to David Hall, 14 Park Lane, Slough, Berkshire SL3 7PF. Contributions appreciated.

**WANTED:** Old boardgames, especially GDW's Crimea and Alma, SPI's Quads, After the Holocaust, John Carter, Up Scope, Conquerors, Yaquinto's Ironclads Expansion Kit, Perfidious Albions, Fire & Movements, Strategy & Tactics, All Star Replays, Moves, Wargamers. Will pay or trade for Korsun Pocket (mint), Ardennes Quad, War in the East, TSS, Shogun. Lists to Mike Siggins, 129 Ardmore Lane, Buckhurst Hill, Essex IG9 5SB.

**WANTED:** a copy of Avalon Hill's out of print Source of the Nile. Top price paid for the best complete copy. Contact Bruce Forman, (01) 591 1422.

**HAS ANYONE** got a copy of Milton Bradley's Tank Battle to sell? I would also like to buy Denys Fisher games such as Ghost Train, Up Periscope, Fastest Gun, War of the Daleks etc and other 1970s games (BUccaneer, Trafalgar, Flight Command etc). If you have any of these or anything else you think might interest me please write to: 11 Lynor Close, Taunton, Somerset TA1 2RX enclosing details, condition and price of any games you wish to sell.

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### UK

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**BABBACON,** 14th-16th April 1989. General boardgames convention in a beautiful setting on the riviera anglais, including amongst other attractions a Britannia tournament. Contact Rob Chapman, 7 Baymount, Paignton, Devon TQ3 2LD.

**CAMPAIGN '89,** 6th-7th May 1989 at Woughton Leisure Centre, Milton Keynes. Wargames convention with demonstration and participation games plus trade stands. Contact Dean Bass, 14 Skeats Wharf, Pennyland, Milton Keynes MK15 8AY.

**GAMES DAY,** 27th May 1989 at the Assembly Rooms, Derby. Redesigned Games Workshop event. Includes the Golden Demon Awards and other Games Workshop related events. £2.50 on the door or £2 in advance.

**SENSATIONCON '89.** 11th-13th August 1989 at Forbes Hall, University of Strathclyde, Glasgow. Boardgames and sportsgames - no fantasy. Weekend ticket £8. One-day tickets £4. Contact: Ellis Simpson, 95 Ormonde Crescent, Netherlee, Glasgow G44 3SW.

**DRAK CON '89.** 12th-13th August at the College Dining Room, Northern College of Education, Hilton Drive, Aberdeen. Events include AD&D and Railway Rivals tournaments. All proceeds to famine relief. For details, SAE to S Douglas, 13 Springbank Terrace, Aberdeen, Scotland AB1 2LS.

**DIPLOMACY PLAYERS.** Can you match the best? Ninth Annual British Diplomacy Championships, 4th-5th November 1989. £100 first prize. Limited entry so register now. For details, SAE to Brian Williams, 30 Rydding Lane, West Bromwich B71 2HA.

**CONJUNCTION.** 27th-29th July 1990 at New Hall College, Cambridge. Relaxed rolegame convention organised like an SF con rather than a selling exercise. Probably similar to the late, lamented KoanCon. Contact: Conjunction, c/o Wycliffe Road, Cambridge CB1 3JD.

### EUROPE

**SPIEL '89,** the Essen Games Fair with expanded InterTEAM tournament, at the Gruganhalle, Essen from the 17th-22nd October 1989.

### NORTH AMERICA

**ORIGINS,** the national strategy and adventure gaming convention and exposition: June 28th to July 2nd, 1989 at the Los Angeles Airport Hilton Hotel. Call (213) 420 3675 for more information or write to LA Origins '89, 5374 Village Road, Long Beach, CA 90808.



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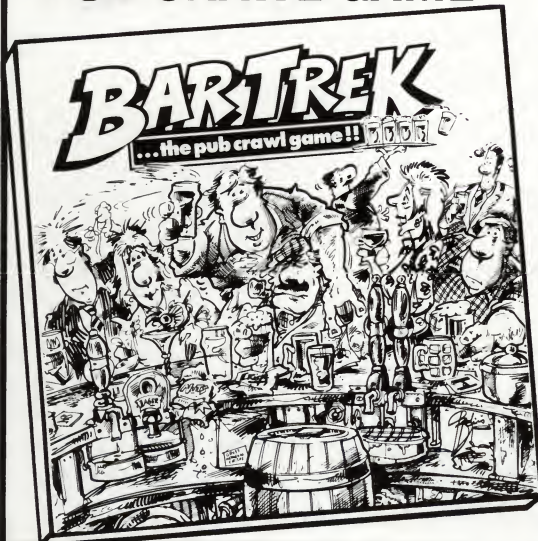
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